

JOHANN STAMITZ AND THE TRANSFORMATION OF IDIOMATIC  
COMPOSITION IN EARLY CLARINET CONCERTOS

by

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To my beloved wife, Elisa Galeano, whose love and support made this project possible, I dedicate this dissertation.

## Preface

Idiomatic composition for the clarinet during the eighteenth century might best be described as a work in progress. Examining clarinet compositions written by Antonio Vivaldi and Johann Stamitz, one does not cease to wonder about the disparities between them and how such transformations in compositional style were even possible. In order to understand this phenomenon, there are a number of variables that need to be considered.

The clarinet went through constant changes in design from its beginnings, in the late seventeenth and early eighteenth, up until the end of the nineteenth century. The eighteenth century alone saw the original design by J.C. Denner, a cylindrical tube featuring two keys, go through different phases until reaching the model developed by the instrument-maker Theodor Lotz, among others—basically an improved five-keys instrument with a chromatic extension down to the low *c*. The design not only augmented the number of keys and facilitated finger technique, but also experimented with the length and diameter of the tube, and shape of the mouthpiece.

Idiomatic writing was in the same way influenced by performers themselves. As more musicians became acquainted with the new instrument, their abilities (i.e. the technique) had to dictate, at least to some extent, the possibilities of composition. In order to be considered idiomatic, a piece of music cannot disregard instrumental technique—i.e. what was possible to be executed. Since the clarinet was a newborn instrument, such technique needed time to develop as the instrument itself. In the works, *Clarinet Virtuosi*

*of the Past*<sup>1</sup> and *More Clarinet Virtuosi of the Past*<sup>2</sup>, the earliest accomplished clarinet performers mentioned by the author are documented ca. 1740, and the first travelling clarinet virtuosi only in the second half of the century. This may help to explain why a significant part of the repertoire from the first decades of the eighteenth century lacks technical complexity.

Most interestingly in the clarinet history is the relationship between virtuosi players and celebrated composers. Many times and in different points in history, these sorts of collaborations (Mozart and Stadler; Weber and Baermann; Brahms and Mühlfeld; Stockhausen and Stephens) supplied the clarinet repertoire with significant works that frequently altered the perception of the clarinet, subsequently expanding compositional technique in new ways. In this sense, knowing about the details of the relationship between performers and composers can help to understand the changes that transformed the image of the clarinet over the ensuing decades and centuries. The development of the idiomatic writing, in the case of the clarinet, seems to be attached to the symbolic relationship among these three components—the composer (with his own biography and artistic influences), the performer, and the instrument (instrument-maker). Additionally, historical documents and theoretical works (in form of compositional treatises and clarinet methods just to name a few) deserve to be investigated in order to provide an accurate image of the subject of study.

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<sup>1</sup> Pamela Weston, *Clarinet Virtuosi of the Past* (London: Hale, 1971).

<sup>2</sup> Pamela Weston, *More Clarinet Virtuosi of the Past* (London: Fentone Music Ltd., 1977).

This dissertation sets out to investigate and explain these transformations in the context of concertos beginning with the first examples from ca. 1710–1720 up through the clarinet concerto by Johann Stamitz in the mid-eighteenth century. Because the beginning of the century was a period of transition, the concertos in this study feature different characteristics. They are occasionally closer in style to the Baroque period (by pieces that embrace the model of the concerto grosso), and sometimes closer to Classical aesthetics—which consists of a model of a three-movement piece (fast, slow, fast) generally for one soloist and orchestra, and featuring virtuoso playing. Regardless of the variant used, idiomatic writing is a natural fundamental to the concerto. Perhaps this genre is the best suited to serve the purpose of this research at the same time as it provides a concise and objective flow of ideas.

Before examining specific clarinet concertos, an overview of the chalumeau concerto repertoire may provide some further hints concerning the idiom of the clarinet. The chalumeau is considered a precursor to the clarinet. Despite physical resemblances, both these instruments assumed different musical roles in the early eighteenth-century repertoire. Composers seemed fascinated with the overblown register of the clarinet and its resemblance to the trumpet (thus the name clarinet, derived from *clarino*). Perhaps this is one of the reasons composers tended to avoid the fundamental register—acoustically more or less equivalent to the chalumeau. Furthermore, the chalumeau may have initially sounded significantly better than the clarinet’s low register. Not even today, do clarinet manufacturers underestimate the difficulties of tuning the fundamental with the overblown registers together. This might have been a bigger issue in the early days of the

instrument, hence the usage of the clarinet's low register appears to have been discouraged. The clarinet's low register was eventually improved enough to be in a position to replace the chalumeau.<sup>3</sup> Therefore a review of the chalumeau concerto repertoire may serve a purpose in this study, as it could possibly point out vestiges of musical characteristics transferred from one instrument to the other.

The next step will be to examine the earliest concertos written for the clarinet, which appear to have one feature in common: the incorporation of elements that are idiomatic for the trumpet. Composers from the period occasionally wrote for the clarinet in acoustic patterns that take into consideration the structure of the harmonic series, as though the clarinet were not capable of diatonic playing in the fundamental register. A review of the repertoire taking into account elements such as these, pointing out resemblances to each other and the trumpet, and indicating transformations from one piece to the next, might provide insights. This approach is of paramount importance, as it bears directly on the subject of this research. Incorporating this approach to this investigation will hopefully enable a general comprehension of the genesis of the clarinet "persona".

Finally, the central part of this research deals with the clarinet concerto in B ♭ major by Johann Stamitz. This frequently underestimated work is of a singular importance in the repertoire. It is one of the first compositions (certainly the first concerto) in which the old trumpet-like writing is abandoned and a new, original idiom,

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<sup>3</sup> Collin Lawson, "The Chalumeau: Independent Voice or Poor Relation?" *Early Music* 7, no. 3 (July 1979): 354.

peculiar to the clarinet alone, flourished. This research tries to bring to light the factors that enabled this new style in clarinet composition with an approach based on the guidelines above. The research incorporates a study of Stamitz's biography, analysis of contemporary historical documents regarding the clarinet, and an organological assessment of possible instruments used in the first performance. It additionally considers Stamitz's knowledge about the clarinet, including the likely first performer of the concerto and a musical analysis of the work and its use of idiomatic aspects for the clarinet. This detailed study of the proposed repertoire was conducted in the hopes of facilitating future assessments of the clarinet, especially the development of its idiomatic composition.

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## **List of Abbreviations**

JSoM – Jacobs School of Music

RH – Right hand

R1 – Right index finger

R2 – Right middle finger

R3 – Right ring finger

R4 – Right little finger

LH – Left hand

L1 – Left index finger

L2 – Left middle finger

L3 – Left ring finger

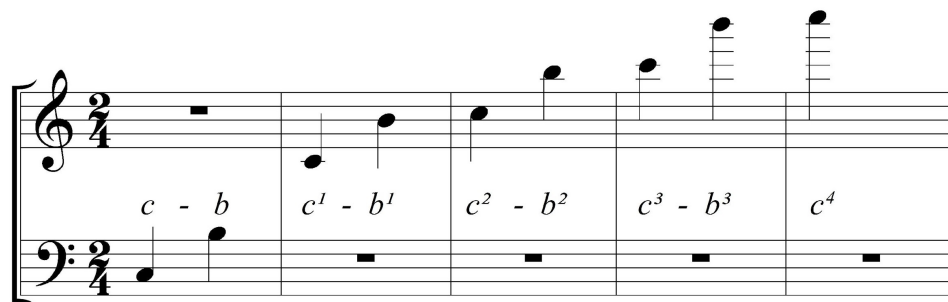
L4 – Left little finger

op. – opus

(pl.) – plural

## Notes to the Reader

1. The following conventions are used for the notation of pitch:



2. The following terms are used for the registers of the clarinet:

Chalumeau/low register:  $e - b \flat^1$

Clarinet/clarion/clarino/medium register:  $b^1 - c^3$

High/altissimo register:  $c\sharp^3$  and above

3. The notes  $g^1$ ,  $a^1$  and  $b \flat^1$  are occasionally referred to as ‘throat notes’.

4. All translations were performed by me unless otherwise noted.



## Chapter 1: IDIOMATIC ASPECTS IN CHALUMEAU CONCERTOS

The clarinet and the chalumeau coexisted in the beginning of the eighteenth century as the only standing single reed woodwind instruments in Western European culture. Clarinets probably evolved from the chalumeau through the repositioning of the thumb key, which allowed the invention of the register key. Since then, clarinets had multiple registers, and consequently a larger range. Because of the transformation of one instrument into another, it is only natural to assume that compositions for the clarinet could potentially show some traces of idiomatic writing originally encountered in music for the chalumeau. As the goal of this study is to examine the development of idiomatic aspects of the clarinet that appear in the concerto literature, it is useful to assess the possibility that early chalumeau concertos might have influenced this process.

Before looking into the repertoire, some considerations need to be addressed concerning the design and acoustics of the chalumeau. As pointed out by Lawson,<sup>4</sup> originally chalumeaux (pl.) had seemingly grown out of efforts to increase the capacity of sound made by the recorder, hence equipping it with a mouthpiece and single reed. The exterior appearance of the resonance body and foot joint, remained more or less the same. At the same time, the physical similarities between the chalumeau and the clarinet are impossible to ignore. The resemblance even fooled some experts, who mistakenly believed chalumeaux were prototypes of the earliest clarinets.<sup>5</sup> This misinterpretation is excusable since it comes from an approach that only took into account the physical

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<sup>4</sup> Collin Lawson, "The Chalumeau: Independent Voice or Poor Relation?" *Early Music* 7, no. 3 (July 1979): 351.

<sup>5</sup> Cary Karp, "The Early History of the Clarinet and Chalumeau," *Early Music* 14, no. 4 (1986): 545-51.

appearance—a single reed mouthpiece attached to a cylindrical resonance body—without paying attention to the sound properties and repertoire. Furthermore, chalumeaux and clarinets both featured two keys in the beginning of the eighteenth century. On the chalumeau however, the keys were diametrically opposed to each other resulting in differentiated acoustic results. The diametrically opposed keys located in the upper part of the instrument—played with the left thumb and index finger, similarly to the throat-notes in the modern clarinet—prevented the chalumeau from having a proper register key. Consequently, the instrument was bound to have a limited range. It is perhaps no surprise that this range matches almost perfectly the clarinet’s lowest register.

Acoustically the two instruments worked virtually identically and had a similar sonority. The resemblance did not go unnoticed in historical records. Johann Philipp Eisel was among the first writers to point out in his treatise, *Musicus Autodidaktos* (1738), that the clarinet’s low register can be “used as a chalumeau”.<sup>6</sup> This association stuck throughout the centuries; even today the clarinet’s lowest register is called the chalumeau register.

Despite its similarities to the recorder and clarinet, the chalumeau developed a distinguished body of repertoire with its own peculiarities concerning its idiomatic elements. One of the finest concertos ever written for the chalumeau is Georg Philipp Telemann’s (1681–1767) concerto in D minor for two chalumeaux. As usual for the Baroque period, this concerto is written in the form and style of a concerto grosso.<sup>7</sup>

Although elsewhere, the soprano chalumeau was the instrument most commonly chosen

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<sup>6</sup> Johann Philipp Eisel, *Musicus Autodidaktos, Oder der Sich Selbst Informierende Musicus* (Erfurt: J.M. Funcken, 1738). Quoted in Eric Hoeprich, *The Clarinet* (New Haven, CT: Yale University Press, 2008), 46.

<sup>7</sup> An instrumental work in which a large group (known as the ‘ripieno’ or ‘concerto grosso’) alternates with a smaller group (the ‘concertino’). The term is often loosely applied to any concertos of the Baroque period except solo ones. (*Grove Music Online. Oxford Music Online*, accessed December 16, 2015, <http://www.oxfordmusiconline.com/>.)



by composers, Telemann preferred to write this concerto for the alto and tenor chalumeaux. The pairing of these two variants of the instrument appears recurrently in his work as a matter of predilection but also deliberately to increase the chalumeau limited range of an eleventh as “one instrument takes up where the other leaves off”.<sup>8</sup> Typically, the writing for the chalumeau in this concerto is very tuneful, possibly because of its association with the recorder. The melody moves diatonically and large leaps are accommodated to the restricted range of the instrument. Telemann occasionally employs chromaticism, which does not occur in clarinet compositions until later in the century. The chromaticism occurs however only in the slow movements Largo and Adagio—the first and third respectively—possibly because it required frequent use of cross fingerings difficult to be executed in faster tempos (see Example 1.1).

The second and fourth movements take the chalumeau to the very limit of its capabilities. Although the alto chalumeau part is slightly more challenging, both chalumeaux are required to play fast scales and sixteenth note figurations in alternation and frequently in thirds.

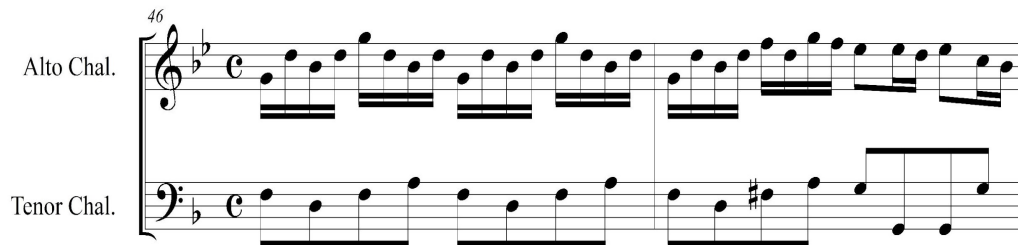
The image displays a musical score for two chalumeaux, labeled 'Alto Chalumeau' and 'Tenor Chalumeau'. The score is in D minor (two flats) and 3/4 time. It shows two systems of music. The first system covers measures 9-12, and the second system covers measures 11-12. The Alto Chalumeau part is written in treble clef and features a melodic line with chromaticism and sixteenth-note patterns. The Tenor Chalumeau part is written in bass clef and provides a harmonic accompaniment with sustained notes and sixteenth-note patterns.

**Example 1.1. Concerto TWV 52:d1 in D minor for two chalumeaux, strings and b.c.  
—first movement mm. 9–12.**

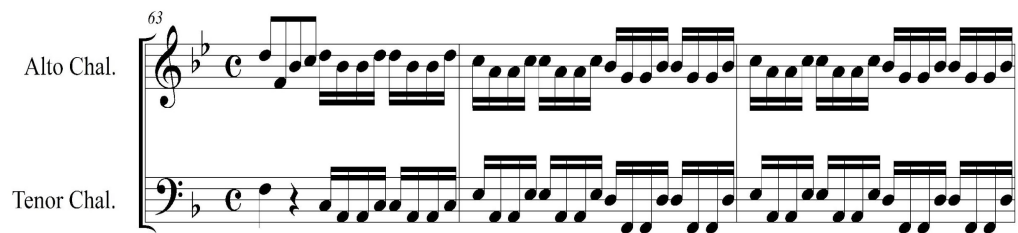
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<sup>8</sup> Hoeprich, *The Clarinet*, 56.

The borrowing of idiomatic elements from different instruments was incidental during the Baroque era. In the French musical tradition, *clavicinists* imitated performance practices of lute players.<sup>9</sup> Johann Sebastian Bach applied violinistic figurations in his keyboard preludes.<sup>10</sup> Telemann—similarly to Bach—uses rhythmic-melodic patterns that are typical of the idiomatic writing for violin, as on mm. 46–47 and mm. 63–65 in the second movement, where the figuration clearly emulates the back and forth motion of the violin bow. (See example 1.2 and 1.3).



**Example 1.2. Concerto TWV 52:d1 – second movement, mm. 46–47.**



**Example 1.3. Concerto TWV 52:d1 – second movement, mm. 63–65.**

Johann Friedrich Fasch (1688-1758) composed a substantial concerto for the soprano chalumeau. Written in the 1730s, the chalumeau concerto in B ♭ major has four movements, and is one of the most distinctive pieces composed for the instrument. A

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<sup>9</sup> J. Peter Burkholder, Donald Jay Grout, and Claude J. Palisca, *A History of Western Music*, 9<sup>th</sup> ed. (New York: W.W. Norton, 2014), 363.

<sup>10</sup> *Ibid.*, 439.

certain cantabile sonority comes through in this piece in particular. The entire concerto exudes a quality comparable to a vocal aria rather than an instrumental piece. The fast movements are as virtuosic as Telemann's concerto, if not more. However, Fasch does not make as much use of violinistic figurations and his fast passagework is more similar to vocal coloratura. Fasch definitely pushes to the limit of the instrument, even requiring it to overblow a  $c^2$  and trill on  $b \flat^1$ .<sup>11</sup>

Another important piece for the concerto literature of the chalumeau comes from Giuseppe Antonio Paganelli<sup>12</sup> (1710–1763), an Italian composer from Padua. As a prolific opera composer, he made his debut in Venice with the opera *La Caduta di Leone, Imperator d'Oriente* (1732) and traveled extensively throughout Europe. From his travels, he was able to establish and keep up connections with numerous courts in Germany. One of these was the Baden-Durlach court, where he might have met Joachim Melchior Molter (1696–1765), whose clarinet concertos constitutes another milestone in the literature and will be examined further in this dissertation. The front-page of Paganelli's concerto bears the title "*Concerto per Clareto*", which may explain why some scholars considered this composition a possible clarinet concerto.<sup>13</sup> The word *Clareto*, which could perhaps be a misprint of the word *Clarinetto*, refers in fact to the chalumeau, as the idiomatic characteristics of the work show. The concerto ranges from  $f$  to  $b \flat^1$ , which matches perfectly the range of the soprano chalumeau. Additionally, the frequent appearance of the notes  $c\sharp^2$  and  $b \flat^1$ , which are easily executed on the chalumeau, are

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<sup>11</sup> Hoeprich, *The Clarinet*, 59.

<sup>12</sup> Michael Talbot, "Paganelli, Giuseppe [Giusefo] Antonio," *Grove Music Online*. *Oxford Music Online*, accessed August 18, 2015, <http://www.oxfordmusiconline.com/>.

<sup>13</sup> Albert Rice, *The Baroque Clarinet*, *Oxford Early Music Series* (Oxford: Oxford University Press, 2003), 99.

normally avoided in clarinet compositions in the period when the concerto was probably written.<sup>14</sup> The composition features traces of the Baroque and Classical period and it is closer in style to Fasch than to Telemann.

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<sup>14</sup> Albert Rice tells from a private letter from Eric Hoeprich, in which he claims Paganelli wrote the concerto in 1733. (Rice, *The Baroque Clarinet*, 99.)

## Chapter 2: THE EARLIEST CLARINET CONCERTOS

Notwithstanding the relation to the chalumeau, the clarinet is portrayed as a wholly distinctive voice in the early concerto repertoire. The differences in design resulted in altered acoustic properties that were unique to the clarinet. They ultimately captivated the imagination of composers and influenced European culture. The innovative clarinet design was probably developed in the late seventeenth century in the workshop of Johann Christian Denner (1655–1707) in the German city of Nurnberg. It was typically made of European boxwood (*buxus sempervirens*) and divided into three segments: the mouthpiece with a large socket, which was eventually separated from the mouthpiece, a middle-joint featuring two keys with six finger-holes on the frontal part of the body, plus another key on the upper side for the thumb; and bell, which replaced the chalumeau's recorder-like foot joint, with a hole for the little finger. As part of the design, the bell could be rotated to either side offering the musician the choice of playing with different hand positions (RH bottom, LH top or vice-versa). The original design of the earliest clarinets featured two keys.<sup>15</sup> These two keys were placed in the upper part of the instrument middle joint (one frontal, one dorsal) with the crucial distinction that they covered holes not diametrically opposed to each other. The key on the dorsal side of the tube, played with the thumb, covered a hole placed in a position higher than on the chalumeaux. Due to this position, this tone hole enabled the clarinet to overblow a twelfth, allowing the production of a second register and beyond. A third key was soon added, but due to a lack of documentation, scholars are not sure about the precise date of

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<sup>15</sup> Two- and three-key-s clarinets are conventionally called *Baroque clarinets*.

this addition. It increased the range of the clarinet by one note in the low register—the low *e*—and provided a stable *b<sup>1</sup>*, connecting the low register to the middle register. Some two-key clarinets were capable of playing *b<sup>1</sup>*, however, since this was not the case with all the instruments,<sup>16</sup> some composers usually avoided this note. Although it is puzzling that one surviving instrument built by J.C. Denner before 1707 possessed three keys,<sup>17</sup> there appears to be a scholarly consensus that this constitutes an exception. The earliest known concertos, dating from the 1710–1720s, seem to have been written before the adoption of the third key, as these works do not require the low *e* and—most indicative of all—they systematically avoided *b<sup>1</sup>*.

Because the clarinet was a newborn instrument in the beginning of the eighteenth century, the first attempts to describe its sound reflect an association with the trumpet—thus the name *clarinetto*—and other familiar instruments. The term *clarinetto* is a reference to the overblown register of the clarinet and it means little *clarino*. In the Italian language, the word *clarino* defines the high register of the trumpet, which is capable of playing diatonically. Filippo Buonanni<sup>18</sup> (1638-1725) published one of the first references to the clarinet in *Gabinetto armonico pieno d'instromenti sonori indicati e spiegati* (Rome, 1722). He describes the clarinet as “similar to the oboè” probably referring to its holding position—although “[the notes] sound much lower” and called it the “*Clarone*”. In referring to its sound, Buonanni felt it was “not easy to describe,” but he mentioned that it sounded “high and vigorous”. In Germany, however, most

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<sup>16</sup> Eric Hoeprich, “Finding a Clarinet for the Three Concertos by Vivaldi,” *Early Music* 11, no. 1 (1983): 60-64.

<sup>17</sup> The instrument is currently in possession of the University of Berkeley, California. (Hoeprich, *The Clarinet*, 23).

<sup>18</sup> Filippo Buonanni, *Gabinetto Armonico Pieno d'Instromenti Sonori Indicati e Spiegati* (Rome; reprint Rochester, NY: University of Rochester Press, 1957). Quoted in Hoeprich, *The Clarinet*, 20.

descriptions of the clarinet sound in the early eighteenth century are closely related to the etymology of the word *clarinetto* and its categorical association with the trumpet. Johann Christoph Weigel (1661–1726) was one of the first to point this out in his *Musikalisches Theatrum* (c.1722): “When the trumpet calls it too loud, the clarinet knows how to please eschewing both the high and the lowest sound, it varies gracefully; and thus attain the prize.”<sup>19</sup> Johann Gottfried Walther (1684–1758), a German musician and lexicographer, published a dictionary of musicians and musical terms—the *Musikalisches Lexicon* (1732)—in which he describes the clarinet (*Clarinetto*) as “a woodwind instrument invented at the beginning of the century by a Nürnberger, not unlike a long oboe, except for its wide mouthpiece; from far way it sounds a bit like a trumpet and it has a range from f to d.”<sup>20</sup> Yet another comparison to the sound of trumpet was found in a series of engravings of musicians published c.1750 by Johann Elias Ridinger. The caption of one illustration of a clarinetist says “Like the name it bears, it sounds clear und pure [*klar und nette*] much in the manner of the trumpet; yet all douce and sweet [...]”.<sup>21</sup> This type of association concerning the sound permeated the image of the clarinet in European culture in a powerful way. Few composers in the first half of the century were capable of avoiding this stereotype as the clarinet, in their imagination, played the role of a sort of wooden trumpet. This connection between the two instruments is typically reflected in the concerto literature.

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<sup>19</sup> Hoeprich, *The Clarinet*, 23.

<sup>20</sup> Johann Gottfried Walther, *Musikalisches Lexicon* (Leipzig: W Deer, 1732. Reprint in Kassel: Bärenreiter, 1953). Quoted in Hoeprich, *The Clarinet*, 22.

<sup>21</sup> David Ross, “Ridinger’s “Youth Playing the Clarinet,”” *The Clarinet* 7, no.1 (January/February 1979): 34–35.

## 2.1 Johann Rathgeber

Johann Valentin Rathgeber (1672–1750) appears to have composed the earliest solo clarinet concerto, published in 1728. Rathgeber studied theology at the University of Wurzburg, South Germany, and in 1711 he was ordained and appointed choirmaster in the city of Banz, a position he held for his entire life. He is mainly known for his church music but also some secular works. Among his profane works, Rathgeber wrote three collections of secular instrumental music. The first one, his op. 6, is entitled *Chelys Sonora Excitans Spiritum Musicorum Digitis, Auribus, Ac Animis* (The sonorous Lute stimulates the musical spirit of the fingers, hearing and soul).<sup>22</sup> Rathgeber's op. 6 is a collection of 24 concertos for different instrumental settings that vary from solo concertos to multiple soloists, in a concerto grosso form. Numbers 19 and 20 are originally for clarinet, designated "*clarineto vel lituo*".<sup>23</sup> Both these concertos are written in 3 movements: no. 19 featuring allegro, adagio, and allegro; no. 20 allegro, adagio, and presto. From the technical point of view, they are fairly easy to master, as evidently intended by the composer. He writes in the preface: "I decided to provide the easiest possible manner and method, and to that end appeal less to virtuoso skill and more to musical judgment."<sup>24</sup>

Example 2.1 shows the concerto 19 of *Chelys Sonora*. At this stage of development of the Baroque clarinet, the idiomatic writing was firmly committed to the idea supported in the above-mentioned documents. Composers clearly had in mind that if

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<sup>22</sup> Albert Rice, "The Earliest Clarinet Concertos: Johann Valentin Rathgeber's *Chelys Sonora* (1728)," *The Clarinet* 20, no. 4 (July/August 1993): 24–28.

<sup>23</sup> *Ibid.*, 25.

<sup>24</sup> *Ibid.*, 26



clarinets are “trumpet-like” instruments, the writing should reflect this characteristic accordingly. Rathgeber’s treatment of the clarinet is barely distinguishable from compositions for the natural trumpet, an instrument in use during the Baroque era. Natural trumpets had no valves that might have allowed chromatic execution throughout the registers.<sup>25</sup> Therefore, they only play the notes from the harmonic series. Idiomatically speaking, i.e. the lowest register can only play in leaps (normally octaves, fifths, and fourths) while diatonic passages need to be written for the *clarino* (the high register) portion of the trumpet’s compass.

In the clarinet concerto, Rathgeber favors the middle register. Although capable of diatonic and even chromatic movement, the chalumeau register moves only in leaps, obeying the harmonic series like the trumpet. Not even its full range is used, as the lowest note that appears in the concerto is a *c*<sup>1</sup>. Diatonic movement occurs only in the middle register, clearly in imitation of the *clarino*. Perhaps only one minimal difference between the idiomatic aspect of Rathgeber’s concerto and the regular Baroque trumpet concerto literature is noticeable: the phrases in Rathgeber’s solo clarinet part are more florid and significantly longer than in trumpet concertos, which causes the piece to lack a greater number of alternations between the *ripieno* and the soloist. This was necessary in the case of trumpet in order to allow the instrumentalist time to breathe. As an example, Telemann’s Concerto for trumpet in D major TWV: 51:d7 shows more interchange between solo and *ripieno* parts and shorter phrases. In the beginning of the fourth

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<sup>25</sup> The first patents of this pitch-altering device were registered only in the nineteenth century (Edward H. Tarr, “The Western Trumpet,” *Grove Music Online. Oxford Music Online*, accessed August 18, 2015, <http://www.oxfordmusiconline.com/>.)

movement, the trumpet plays for four bars, rests for another six, and plays again for one bar only (see Example 2.2). Motives with repeated notes appear very frequently and for longer stretches at a time (Example 2.3). In the first movement of Rathgeber's concerto no.19, the soloist rarely rests longer than one bar before the next entrance occurs.

The musical score is written for a clarinet in C major, 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Allegro' is above the staff. The first measure is marked with a '6' above it. The second staff starts at measure 10. The third staff starts at measure 14. The fourth staff starts at measure 19. The fifth staff starts at measure 24. The sixth staff starts at measure 28. The seventh staff starts at measure 32 and includes a tempo change to 'Adagio' and a new tempo marking 'Allegro'. The eighth staff starts at measure 6. The ninth staff starts at measure 16. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and rests. The tempo markings 'Allegro' and 'Adagio' are used to indicate changes in the music's pace.

**Example 2.1. Concerto for clarinet in C major no. 19 op.6—Clarinet part / First, second and part of the third movement.**

The sixteenth note runs have a slightly longer range and fewer repeated notes than Telemann's trumpet concerto. As observed in Examples 1.4, 1.5, and 1.6, the differences in idiomatic composition between these two pieces are very subtle. A natural trumpet

could still perform Rathgeber's clarinet part, although the composer's approach shows light disparities. Thus, even with the idea of a trumpet-like instrument, Rathgeber was able to recognize certain features of the clarinet and make use of them in a unique way. Assuming this little difference in compositional style did not occur by chance and Rathgeber was consciously taking advantage of the capability of the newborn instrument, this suggests that even in its very early stages the concerto literature already included signs of the development of the clarinet as an independent instrumental voice.



**Example 2.2. Telemann's Concerto for trumpet in D major TWV: 51:d7—fourth movement, mm. 1–12**



**Example 2.3. Telemann's Concerto for trumpet in D major TWV: 51:d7—fourth movement, mm. 13–19.**

Another recurrent feature among early clarinet and trumpet concertos was the lack of a proper solo part in the slow movements. Since the natural trumpet could not play in keys with many alterations, the vast majority of the trumpet concerto repertoire was composed in the major keys in which the instruments were tuned. In Germany and

England trumpets tuned in D and E  $\flat$  were the customary,<sup>26</sup> the key of D major is quite popular in the Baroque trumpet repertoire. A concerto composed in a major key inevitably had at least one slow movement composed in the relative minor key in order to achieve the desired contrast. This is the case in Telemann's Concerto in D major TWV: 51:D7, in which the trumpet remains *tacet* during the third movement—Grave. A further reason that perhaps discouraged composers of using the trumpet in slow paced works—especially those composed in minor keys—was the instrument's association with a rather festive type of music. Fanfare-like figurations, rapid arpeggios, and brilliant passagework in the high register, which certainly contributed to this connotation, characterize the very basic fabric of the trumpet idiomatic writing. The opera—one of the most prestigious music genres in the Baroque era—took advantage of these elements in arias that included trumpet in order to convey an atmosphere of both the comic and the heroic,<sup>27</sup> not the sad or tragic.

Clarinets developed along a similar path in the first decades of the eighteenth century. For the same idiomatic reasons, the main part of the repertoire was written in major keys. Like the trumpet, Baroque clarinets were usually in D. Clarinets in C were the second most common among a variety of instruments tuned in different pitches in the late Baroque period.<sup>28</sup> With these many parallels, the tendency of using the clarinet in the exact same manner as the trumpet in the beginning of the eighteenth century was apparently irresistible. Rathgeber's concerto No.19 in C major employs the clarinet tuned

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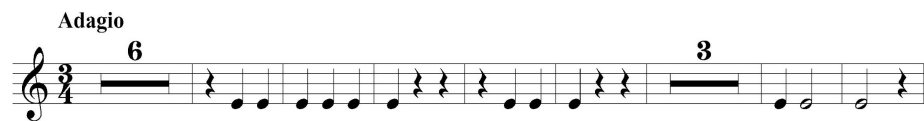
<sup>26</sup> Edward H. Tarr, "The Western Trumpet," *Grove Music Online. Oxford Music Online*, accessed August 19, 2015, <http://www.oxfordmusiconline.com/>.

<sup>27</sup> John Walter Hill, *Baroque Music: Music in Western Europe, 1580-1750* (New York, NY: W. W. Norton & Company, 2005), 195.

<sup>28</sup> Hoeprich, *The Clarinet*, 25.

in C and follows the trend of leaving the *ripieno* playing without the solo part in the slow second movement. Not by coincidence, the key of the movement is A minor, the relative minor key and a tonality unsuited to the clarinet.

In the clarinet concerto No. 20 of *Chelys Sonora*, Rathgeber did use the clarinet in the slow movement, although in a restricted way. The movement is equally written in the relative minor key and the solo clarinet only plays repeatedly the note  $e^l$ , accompanying the main melodic material in the strings.



**Example 2.4. Concerto for clarinet in C major no. 20 op.6 – Clarinet part / second movement.**

Similar examples of this procedure are found in the trumpet literature. For instance, Heinrich Biber (1644–1704) wrote an analogous part in his collection *Sonatae Tam Auris Quam Aulis Servientes* in the *Sonata I a otto* for 2 trumpets strings and continuo (1676). Since the piece was written in the late seventeenth century, the term “Sonata” should be understood loosely. Biber’s *Sonata I a otto* is in fact a concerto grosso for 2 trumpets. This emerged in the beginning of the concerto genre, when the terminology for the concept was not yet well established. Thus it is possible to find in this work elements of the early instrumental sonata, concerto grosso, and solo concertos forms. Typically, the movements are short and flow into each other, as in the early sonatas. Like Rathgeber’s concerto No. 19, the trumpets remain silent in the Adagio portions of the piece. They similarly resemble concerto No. 20 when they play a repeated  $e$ , although it is in the Presto section instead of the Adagio. The Presto is written in minor keys compatible with the use of the note  $e$ , which compensates the lack of variety of the trumpets’ melodic line.

**Presto**

43

Tr. I

Tr. II

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

Vla. IV

Baixo  
Cont.

4 # # b # 6

**Example 2.5. *Sonatae Tam Auris Quam Aulis Servientes* / *Sonata I a otto* for 2 trumpets, strings, and basso continuo (1676).**

## 2.2 Antonio Vivaldi

Antonio Vivaldi<sup>29</sup> (1678-1741) was born in Venice. In 1703 he became master of violin at the *Pio Ospedale della Pietà*, a home for orphans, and composed oratorios, sacred music, and a variety of concertos for this institution. Vivaldi was also a prolific composer of music for the theater, fulfilling over forty opera commissions. Because he

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<sup>29</sup> Burkholder et al., *A History of Western Music*, 414.

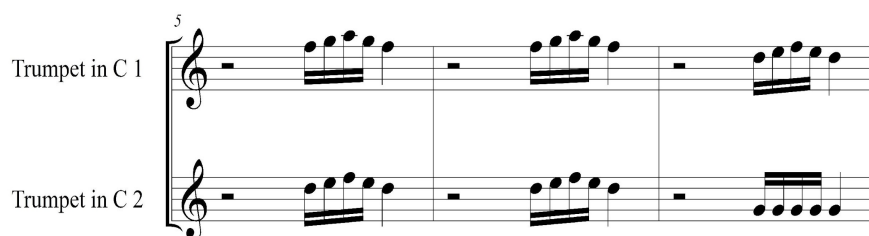
used to supervise the productions of his theater music himself, he traveled frequently to Verona, Florence, Vienna, and Rome.

In the late 1710s and early 1720s, Vivaldi wrote three concerti grossi with solo parts for clarinets: RV 556, RV 559, and RV 560. Vivaldi's treatment of the solo clarinets, in general, continued to follow the wide spread tendency to approach the instrument in the trumpet/clarino manner. However, when observing carefully, it is noticeable that the association with the trumpet in these concertos started to change under his influence. Several passages in the concertos show the realization that clarinets work in a new and different way. This new understanding ultimately opened new terrain for discoveries in idiomatic aspects of composition, distancing the clarinet even more from the trumpet idiom.

Curiously, Vivaldi also used bass clefs in certain passages of the clarinet parts to indicate a change of role in the counterpoint fabric—a feature never seen in compositions for the trumpet. However, most important of all was the composer's realization of a difference in timbres between the registers of the instrument. This particular characteristic remained overlooked in the concerto literature by many of his contemporaries (especially in Germany). When it finally became part of the clarinet idiom towards the middle of the century, it allowed the clarinet and the trumpet to grow even further apart in terms of idiomatic composition.

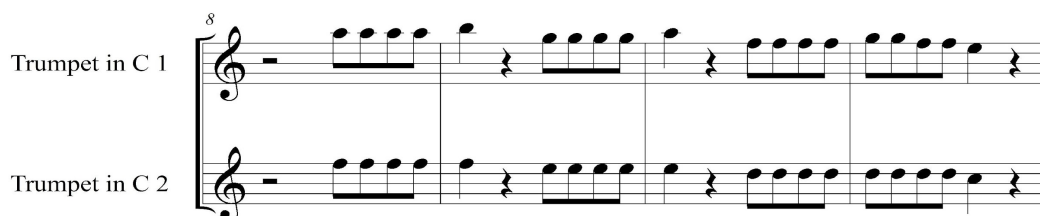
Before examining the clarinet concertos, a few elements found in Vivaldi's compositions for the trumpet deserve to be studied. His concerto for two trumpets RV 537 serves as a good example for observing these elements. While triadic motives are found in both the concerto genre and the Baroque clarinet repertoire, these could be

interpreted as borrowing from the same source, namely the trumpet idiom. However, the actual trumpet parts seem to favor patterns in stepwise motion over triadic leaps, especially in fast passages (i.e., sixteenth notes). In the first movement, mm. 5–7 show some of the stepwise motion, mostly in thirds between the two trumpets (Example 2.6).



**Example 2.6. Vivaldi's concerto for two trumpets RV 537 / first movement mm. 5–7.**

Some other patterns use repetition between two notes only. When they are part of a harmonic sequence, the solo trumpets move to the next two notes and so on until the sequence is completed, as observed in mm. 8–11; at the end of mm. 22–27; mm. 34–38; and mm. 56–58 (Example 2.7). Triadic passages in sixteenth notes are much less frequent and somewhat more difficult to execute on the natural trumpet.<sup>30</sup> They occur only in mm. 62–63 in the entire movement and once more in the final allegro. On the other hand, the clarinet parts of RV 556, 559 and 560 feature patterns of this kind abundantly. This may indicate that, despite idiomatic similarities, Vivaldi recognized patterns that fit best with one instrument rather than another. This observation may be useful when considering his clarinet concertos.



<sup>30</sup> In private electronic conversation, Baroque-trumpet Professor Kris Kwapis, faculty member of the Early Music Department of the JSoM, confirmed this assertion.



The image displays four systems of musical notation for two trumpets in C. Each system consists of two staves, with the top staff labeled 'Trumpet in C 1' and the bottom staff labeled 'Trumpet in C 2'. The first system (measures 22-24) shows both trumpets playing sixteenth-note patterns. The second system (measures 25-27) features a more complex texture with trills and sixteenth-note runs. The third system (measures 34-38) shows a change in rhythm with eighth-note patterns and rests. The fourth system (measures 56-58) returns to sixteenth-note patterns, with the second trumpet having a longer rest in the final measure.

**Example 2.7. Vivaldi's concerto for two trumpets RV 537 / first movement, mm. 8–11, 22–27, 34–38, and 56–58.**

The first of Vivaldi's clarinet concertos to be considered is Concerto RV 556, which bears the title "*Per la Solennità de San Lorenzo*". It is orchestrated for 2 oboes, 2 clarinets, 2 recorders, bassoon, 2 solo violins, and ripieno strings, typically divided by Vivaldi in violins I & II, violas, and bass. Although considered a concerto grosso, the piece has many features typical of the solo concerto. The first solo violin (*Violino [I] di concertino*) is undoubtedly the dominating voice—as it plays several virtuosic episodes alone throughout the fast movements, and the extensive solo of the second movement,

which is clearly modeled after the solo violin concertos. The opening bars of the third movement feature loud arpeggiated notes in unison with a strong rhythmic drive.

In the first movement, Vivaldi excludes the clarinets from most rapid passages in unison except those written in arpeggiated motion. For instance, in m. 4 the clarinet is the only instrument, with the exception of the basses, that does not join in the fast ascending diatonic thirty-second notes (Example 2.8). The passage begins on  $a^1$  and crosses the break to land on  $a^2$ , spanning a whole octave and moving from the low to the medium register.

The image displays a musical score for measures 1 through 4 of the first movement of Vivaldi's Concerto RV 556. The score is arranged in a system with ten staves. The instruments listed on the left are Hautbois I, Hautbois II, Clarino I, Clarino II, Flauto I, Flauto II, Violino I di Concertino, Violino II di Concertino, Violino I di Ripieno, Violino I di Ripieno, Viola, and Bassi e Fagotto. The woodwinds (Hautbois, Flauto) and strings (Violino, Viola, Bassi e Fagotto) are playing a fast, ascending diatonic thirty-second note passage. The Clarino I and Clarino II parts are playing a slower, more melodic line, which is the focus of the example.

**Example 2.8. Concerto RV 556 “*Per la Solennità de San Lorenzo*” first movement, m. 4.**

On the other hand, the clarinet joins in the sixteenth notes in unison in mm. 32–34 (Example 2.9), as they are played in triadic form. Once all the other instruments change the pattern to a diatonic descending run, both clarinets fall into a repetition of quarter notes leaping continuously between the notes of the harmonic series.

The musical score for Example 2.9 shows measures 32-34 of the first movement of Concerto RV 556. The woodwind section (Hautbois I & II, Clarino I & II, Flauto I & II) is playing a rapid, ascending and descending scale-like passage. The string section (Violino I di Concertino, Violino II di Concertino, Violino I di Ripieno, Violino I di Ripieno, Viola, and Bassi e Fagotto) is providing a steady, rhythmic accompaniment. The score is written in G major and 3/4 time.

**Example 2.9. Concerto RV 556 – first movement, mm. 32–34.**

The interruption of the run suspends the stepwise motion that continues until the low register. By doing so, Vivaldi maintained the trumpet-like behavior when composing for the clarinets. The same happens again in mm. 39–41; and 65–67. Vivaldi’s system of using clarinets in these particular passages may have taken into consideration the ongoing idiomatic conception concerning the clarinet’s relation to the trumpet. However, he may also have regarded a rapid cross-register passage like the ones showed in Examples 2.6 and 2.7 as a transgression of the clarinet idiomatic behavior. According to Rice,<sup>31</sup> Vivaldi deliberately avoided the use of the note  $b^1$  because of its unreliable intonation in the two-key clarinet, not to mention the fact that it was nonexistent in some instruments.<sup>32</sup> This

<sup>31</sup> Rice, *The Baroque Clarinet*, 98.

<sup>32</sup> Hoeprich, “Finding a Clarinet for the Concertos by Vivaldi,” 60–64.

statement seems reasonable, as  $b^1$  rarely appears in the clarinet parts of any of the three concertos. If the clarinet had played the passage entirely in unison with the oboes, the crossing of the register would surely make the use of this note necessary.

In mm. 112–114 the clarinets in thirds pair with the oboes in unison, in a melodic pattern that again replicates the trumpet language. In mm. 115–117 the clarinets repeat the same structure without the oboes, an octave lower (Example 2.10). As Kolneder<sup>33</sup>

**Example 2.10. Concerto RV 556 – first movement, mm. 112–117.**

and Lawson<sup>34</sup> pointed out, the notes  $b$ ,  $d^1$ , and  $f^1$  in this passage are outside the harmonic series and therefore could never be reproduced on the natural trumpet. By insisting on the same clarino motive and transposing it an octave lower, the musical outcome results in a sort of echo effect. The “echo” is made, however, not only merely in dynamics—since the lower register of the clarinet sounds softer—but mainly by using the darker color of the chalumeau register. In this sense, Vivaldi discovered a sort of “sound color echo” using the clarinet, which is unique to the instrument and particularly effective, given the disparities of acoustic properties of both registers. Given the early date of the composition, Vivaldi was probably the first composer to realize the contrast of colors

<sup>33</sup> Walter Kolneder, “Noch Einmal: Vivaldi Und Die Klarinette,” *Die Musikforschung* 8. Jahrgang, H. 2/3 (1955): 209–211.

<sup>34</sup> Colin Lawson et al., “Vivaldi's Esoteric Instruments,” *Early Music* 7, no. 1 (1979): 137–40.

between the clarinet's upper and lower registers in the concerto literature. This realization alone sets the clarinet a step further along in the discovery of its own identity, and becomes a recurrent device that Vivaldi uses in all three concerti.

The second movement consists of a violin solo. In the first version of the piece, Vivaldi left a note with instructions for the accompaniment documented in the autograph score, which is transcribed as following: "*Clarini solo / e Arpeggio con / il Leuto / Un Violoncello / Un Viol[in]o pizzicato/ Tutti il Basso.*" The instruction recommends the bass line to be played by five instruments: the two clarinets, lute, cello, and an additional violin in pizzicato. Perhaps Kolneder<sup>35</sup> better understood the appearance of the bass clef in treble instrument parts. He points out this occurrence in pieces for the violin and viola whenever they play the role of a "*Bassetschen*", a voice that temporarily assumes the function of a bass. However since the notes are outside of the clarinet range, they were expected to be transposed to an appropriate octave.<sup>36</sup> This is definitely the case in the concerto "*Per la Solennità de San Lorenzo*". In a later version, Vivaldi omitted the clarinet parts from the concerto completely. The second movement may have been the reason for this. Considering that the clarinet would play for a significant part of the movement in the chalumeau register and in unison with other instruments, Vivaldi may have been hesitant to write in solo parts for the low register, given the intonation issues still evident in the early Baroque clarinets. Intonation in the clarinet's lower register will be discussed again in Chapter 4.

Concerto RV 559 was written for two clarinets in C, two oboes, string orchestra, and basso continuo. In its first bars, Vivaldi was capable of showing his differentiated

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<sup>35</sup> Kolneder, "Vivaldi und die Klarinette," 210–211.

<sup>36</sup> Ibid., 211.

perspective on the clarinet. In mm. 6–7 of the opening *Larghetto*, the altered third of the chord temporarily changes the mode to C minor (Example 2.11). The darker color of the minor mode is intensified in m. 7 with the clarinets echoing the oboes in the chalumeau register. Besides lacking the necessary notated pitches, Baroque trumpets were not able to reproduce the effect of different sound colors between registers as effectively as the clarinets in this passage.

The musical score for Example 2.11, Concerto RV 559, mm. 6–7, is presented below. The score is for two oboes, two clarinets in C, string orchestra, and basso continuo. The key signature has one flat (B-flat). The tempo is *Larghetto*. The score shows measures 6 and 7. In measure 6, the Oboes and Clarinets play a descending eighth-note pattern (B-flat, A, G, F) marked with a piano (*p*) dynamic. In measure 7, the Clarinets and Cembalo play a descending eighth-note pattern (B-flat, A, G, F) marked with a piano (*p*) dynamic. The Violoncelli and Contrabbassi play a descending eighth-note pattern (B-flat, A, G, F) marked with a piano (*p*) dynamic. The Cembalo also plays a descending eighth-note pattern (B-flat, A, G, F) marked with a piano (*p*) dynamic. The Viola and Violini are silent in both measures.

**Example 2.11. Concerto RV 559 for two clarinets in C, two oboes, string orchestra, and basso continuo/ *Larghetto*, mm. 6–7.**

Similarities to the trumpet idiom are, however, still very present. At times, even affecting the oboes in their interaction with the clarinets. On mm. 12–14 of the *allegro* the

oboes play a motive that alternates stepwise with arpeggiated motion. These are replicated by the clarinets on the following bars (Example 2.12).

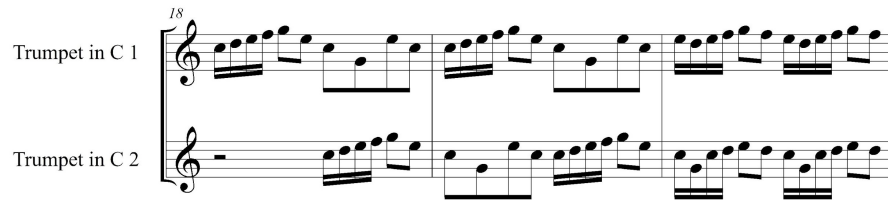
**Example 2.12. Concerto RV 559, Allegro, mm. 12–17.**

The similarity of this passage to the beginning of RV 537 is noteworthy (example 2.13).

It is true that the concerto genre itself caused all the strings and other wind instruments to assimilate thematic material generated in idiomatic aspects of the natural trumpet.<sup>37</sup> This motivic borrowing even motivated some scholars to call the first concertos “trumpet sonatas without a trumpet”.<sup>38</sup> Therefore the trumpet motives contained in this passage and performed by the oboes might as well be derived from the genre itself notwithstanding the evident relation to the solo clarinets.

<sup>37</sup> Paul Griffiths, “Concerto,” *Grove Music Online. Oxford Music Online*, accessed October 10, 2015, <http://www.oxfordmusiconline.com/>

<sup>38</sup> *Ibid.*



**Example 2.13. Concerto RV 537 / First movement, mm. 18–20.**

Concerto RV 560 is equally scored for two clarinets, two oboes and orchestra. It contains all the compositional devices used by Vivaldi on RV 556 and 559 including use of the chalumeau register for contrast and fast arpeggiated passages. Of all the three concerti, RV 560 is the only one in which Vivaldi did not consider using clarinets in the second movement. Although the absence of clarinets could in this case be traced back to the trumpet idiom (as in Rathgeber's concertos), perhaps the reason was again merely the key in which the movement was written, F major. Although it would not be completely impossible for a clarinet to play in F at this stage of its development, the use of clarinets in keys other than their home key was uncommon.

Vivaldi's approach to the clarinet featured a type of writing that, although trumpet-style based, incorporated some of the most essential sound characteristics of the clarinet. He was attentive enough to avoid imperfections in the instrument's design (for instance, avoiding the use of the note  $b^1$ ), and highlighting unique sound characteristics, such as the contrast between chalumeau and clarino registers (the latter completely disregarded by most of his contemporaries and even immediately following generations). His approach regarding clarinet idiomatic composition, as far as the concerto literature is concerned, was therefore far beyond his time.



### 2.3 The Manchester Concerto Partbooks

Two of the earliest clarinet double concertos are preserved in manuscript form within thirteen volumes of Italian music in the Manchester Public Library.<sup>39</sup> These manuscripts are known today as “The Manchester Concerto Partbooks”. Before being bound together to form this collection, these partbooks belonged to the court of cardinal Pietro Ottoboni (1667–1740), an important Venetian patron in Rome and “a fanatical music lover”,<sup>40</sup> whose name appears frequently in association with the Arcadian Academy, Arcangelo Corelli (1653–1713), and Alessandro Scarlatti (1660–1725). The concertos date from the mid- to late 1720s, roughly contemporary with the concertos by Vivaldi and Rathgeber.

The first of these two pieces<sup>41</sup> is the Concerto in C by Giovanni Chinzer (1698–1749). Chinzer was a trumpeter, impresario and composer born in Florence, where he pursued a great part of his career. He was also active in many areas of Tuscany. The second work is the Concerto in F major by an unknown composer. There is however enough historical evidence that indicates that the unidentified composer was a close contemporary of Chinzer—probably working in Italy—and part of the same social and artistic circles.

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<sup>39</sup> An additional partbook, which belongs to the same set, is in possession of the British Library in London.

<sup>40</sup> Lowell Lindgren, “Ottoboni, Pietro” *Grove Music Online*. *Oxford Music Online*, accessed October 20, 2015, <http://www.oxfordmusiconline.com/>.

<sup>41</sup> Editions HH published both concertos together, with preface by Paul Everett, as part of one booklet for the first time in history in 1999. In the preface of the publication, Everett explains the reasons he feels both pieces belong together.

Everett<sup>42</sup> mentions idiomatic aspects of clarinet composition that are present in both works. The range of the pieces goes from *f* to *c*<sup>3</sup>. It features trumpet-style writing, use of contrast between the low and upper registers, and avoidance of the note *b*<sup>1</sup>. These characteristics are consistent with those already observed in the works by Vivaldi, which require a two-key Baroque clarinet.

Although *b*<sup>1</sup> was frequently avoided, Chinzer did use it in one passage. It appears as part of the trill on *a*<sup>1</sup> on m. 13 in the second clarinet part of the second movement (Example 2.14). Since some early eighteenth-century clarinets were capable of playing *b*<sup>1</sup>—including those made by J.C. Denner—its rarity could be related to the fashion of writing for the clarinet “as if the clarinet were limited, like a natural brass instrument, to the notes of the harmonic series”.<sup>43</sup>



**Example 2.14. Giovanni Chinzer’s Concerto in C major for two clarinets, strings and basso continuo / second movement, m. 13**

The slow movement (Largo) of the concerto by Chinzer features patterns of repeated notes not unlike the ones already observed in Vivaldi’s Concerto for two trumpets RV 537 (showed in Example 2.7). The use of contrast between the registers is also rather similar to Vivaldi’s clarinet compositions. However, Chinzer’s writing seems slightly more melodic when compared to the second movement of RV 559—perhaps because the clarinets do not share the main voice with any other instruments.

<sup>42</sup> Paul Everett, preface to *Concerto in C Major; Concerto in F Major*; by Giovanni Chinzer and Anonymous (London: Edition HH, 1999), iii-viii.

<sup>43</sup> Everett, preface to *Concerto in C Major; Concerto in F Major*, vi.

The concerto by the anonymous composer is in the unusual key of F major, for a clarinet in C. During this period, the vast majority of clarinet compositions were written in the same key in which the instrument was built in order to avoid chromatic alterations. Most interestingly, the second movement features the note  $e \flat^2$  in both clarinet parts (Example 2.15). Its presence is intriguing since the only way it could be performed is with a clarinet with three keys. There are therefore at least two ways of interpreting this issue: the anonymous composer was perhaps not familiar with idiomatic writing for the clarinet and wrote the  $e \flat^2$  by mistake or the existence of three-key clarinets in the 1720s needed to be considered.

In both cases, this examination was not conclusive. For the first hypothesis, judging from the compositional technique in general, the anonymous composition reflects the same characteristics observed in Chinzer and Vivaldi. In addition, apart from the  $e \flat^2$ , the composer shared the same knowledge and sensibility towards the instrument.

As for the second hypothesis, it is true that some slight variations in the acoustics of the clarinet persisted in instruments of the eighteenth century, especially those by different makers. This may have allowed for some creativity concerning fingerings as well as alternative ways to perform chromatic alterations and make adjustments in intonation. However, in the case of the  $e \flat^2$ , the historical instrument practice was not yet able to find an instrument or technique capable of substituting the third key ( $e/b^1$ ). Despite the historical evidence of the existence of at least one three-key instrument in the early eighteenth-century (mentioned in the beginning of this chapter), these instruments did not become popular until later. Thus, it is rather difficult to corroborate its early use based on isolated cases. Vivaldi did not use clarinets in the second movement of concerto

RV 560 (also in the key of F major) let alone write an  $e \flat^2$ . Since he wrote parts for the second movements of RV 556 and 559, he was perhaps less concerned about reproducing the practice of trumpet compositions—which suppresses the soloist in the slow movements—but wanted to avoid chromatic alterations instead. In any case, this concern was not taken into account in the F major concerto, a somewhat eccentric composition.

The image shows a musical score for four instruments: Clarinet in C 1, Clarinet in C 2, Cl 1, and Cl 2. The score is for measures 6 through 11 of the second movement of an anonymous concerto in F major. The key signature has one flat (B-flat). The time signature is 3/4. The Clarinet in C 1 and Clarinet in C 2 parts have a melodic line that starts in measure 6. The Cl 1 and Cl 2 parts have a more rhythmic, eighth-note pattern. There are some chromatic alterations in the woodwind parts, including a sharp sign in measure 10.

**Example 2.15. Concerto in F major / Anonymous/ Second movement, mm. 6–11.**

## 2.4 Johann Melchior Molter

Johann Melchior Molter was born in Tiefenort—Duchy of Sachsen-Eisenach—on February 10<sup>th</sup> 1696. He attended the Eisenach Gymnasium, where J. S. Bach had been a student some twenty years earlier. The time he spent in Eisenach was of paramount importance for the development of his early musical talents. He became a student of the prominent Kantor Johann Conrad Geisthirt (1672–1734)—a musician with a solid reputation—and attended the *Chorus Musicus* as both a singer and violin player. Geisthirt was a very dedicated teacher and through him, Molter came into contact with French

repertoire and the music of George Telemann, who was the musical director of the Eisenacher court chapel some years before.

In 1717, Molter found employment, at first as a violinist, in the Baden-Durlach court under the service of margrave Carl Wilhelm. Two years later, Carl Wilhelm granted Molter a two-year study trip to Italy, as part of an agreement with the purpose of allowing him to master the “Italian manner”<sup>44</sup> [*Italianischen Manier*], as he was already familiar with the French style. In Italy, Molter spent time in Venice and also Rome during the fall and winter of 1720–1721. During his stay, he may have come into contact with the finest Italian musicians of his time such as the Marcello brothers (Alessandro and Benedetto), Tomaso Albinoni, Giuseppe Tartini, Alessandro Scarlatti, and Antonio Vivaldi.

On October 10<sup>th</sup> 1733, France declared war on the *Reich*, forcing Molter’s patron to flee and seek for exile in Basel, Switzerland. Molter was dismissed from his post but soon found new employment in Eisenach, where the music of Georg Telemann was a strong tradition. Molter’s new patron, the duke of Eisenach, appointed Molter on February 25<sup>th</sup> 1734 as the new *Konzermeister*. From October 1737 to October 1738, a second “sabbatical” leave was granted to him, allowing Molter to spend another year in Italy. On this second trip, he again visited Venice, and Rome, and additionally Bologna, Florence, Milan, Turin, and Naples. He came into contact with the newest tendencies in composition through studies of music by Giovanni Battista Pergolesi, Leonardo Leo (both of whose music inspired the beginnings of the classical aesthetics), and Giovanni

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<sup>44</sup> Klaus Häfner and Rainer Fürst. *Der badische Hofkapellmeister Johann Melchior Molter (1696–1765) in seiner Zeit: Dokumente und Bilder zu Leben und Werk; eine Ausstellung der Badischen Landesbibliothek Karlsruhe zum 300. Geburtstag des Komponisten* (Karlsruhe: Badische Landesbibliothek, 1996), 29.

Battista Sammartini (the most prominent among the earliest symphony composers). Back in Eisenach, the death of the duke caused his demotion from the Kapellmeister position.

After the end of the war on February 11<sup>th</sup> 1743, Molter was hired back in Karlsruhe (Baden-Durlach court), and at the beginning of 1747 the court Kapelle was reorganized. He kept his position there until his death in January of 1765. Molter's musical style is characterized by a slow transition from the Baroque aesthetic into the more "modern" language of the Galant Style of the early Classical era. As his biography shows, the first period in Karlsruhe is branded by the first studies in Italy, in which the character of Venetian music reverberates noticeably in his compositions. The Eisenacher period shows the influence of Telemann and his central German colleagues (J.C. Hertel, J.S. Bach and G.H Stölzel); finally, the third milestone in Molter's development occurred after the second trip to Italy, which inaugurated his second "Karlsruher" period. During this phase Molter's compositions not only tend towards the Galant style (through the contact of the music of Sammartini and the Neapolitans) but at the same time show signs of "familiarity with the flourishing Mannheim school".<sup>45</sup>

## 2.5 Molter's Clarinet Concertos

The concertos for clarinet by Johann Melchior Molter have been the object of many studies throughout the twentieth century. Many DMA dissertations on early clarinet

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<sup>45</sup> Klaus Häfner, "Molter, Johann Melchior," *Grove Music Online. Oxford Music Online*, accessed November 6, 2015, <http://www.oxfordmusiconline.com/>.

concertos have dedicated one chapter or two on this subject. Shanley<sup>46</sup> and Lanning<sup>47</sup> dedicated full documents on the last found concertos, at the time relatively recent discovered. Scholarly works such as these (not to mention the works of many others as Heinz Becker, Colin Lawson, Albert Rice, and Eric Hoeprich) have already covered aspects of idiomatic writing for the clarinet extensively. However, a review of some characteristics might be useful in promoting a better grasp of features in Johann Stamitz's and subsequent works in the repertoire.

Allegedly composed during the 1740s<sup>48</sup> (therefore during his second "Karlsruher" period), Molter's six concertos written for the clarinet in D are currently preserved in manuscript form at the *Badische Landesbibliothek Karlsruhe* in Germany (MSS 302,304, 328, 332, 334 and 337). These compositions are completely original in terms of using the clarinet as a solo instrument, as the writing reveals.

Whereas Rathgeber's concerto had the most similarity to the *clarino* in terms of idiomatic writing, Vivaldi and the composers of the Manchester manuscript were able to depart further from this "misconception" of the clarinet in this period. Their works are more sensitive to sound characteristics peculiar to the clarinet, although still displaying references to the natural trumpet writing. The biggest innovation in Italy had been the exploration of differences in sound color between the registers. However, Molter did not incorporate this in his works.

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<sup>46</sup> Richard Shanley, "The Fifth and Sixth Clarinet Concertos by Johann Melchior Molter: A Lecture Recital Together with Additional Recitals" (DMA diss., North Texas State University, 1976).

<sup>47</sup> Edward Francis Lanning, "The Clarinet as the Intended Solo Instrument in Johann Melchior Molter's Concerto 34" (DMA diss., University of Missouri at Kansas City, 1969).

<sup>48</sup> Heinz Becker, "Zur Geschichte der Klarinette im 18. Jahrhundert," *Die Musikforschung* 8. Jahrg. H.2/3, (1955): 287.

What is peculiar about the concertos by Molter is the innovative treatment of the clarinet in favoring the use of the high register. Molter frequently explores passages between  $c^3$  and  $g^3$ , which appear recurrently in either arpeggiated or diatonic form. They are featured sometimes in melodic leaps, over an octave; in sequences; and as repeated notes similar to Vivaldi.<sup>49</sup> Curiously, Molter virtually disregarded the low register of the clarinet. It is not clear what exactly was the source of inspiration that motivated Molter to break a rising pattern in idiomatic transformation—i.e. the use of the low register—and instead walk in the opposite direction. It is by all means possible that Molter was familiar with the style of composition applied to the instrument by Vivaldi and Chinzer as a result of his Italian journeys to Florence and Rome in the 1720s and 1730s. In Molter's works, pitches below the  $c^2$  are somewhat rare and even when they occasionally occur their treatment is purely triadic.<sup>50</sup> Although this kind of behavior does not quite reflect the clarino idiom, it is similar enough to reflect an idiomatic resemblance to the natural trumpet to the point of leading some scholars to claim these concertos are “composed exclusively in the clarino manner”.<sup>51</sup>

There are however other aspects of composition which cause these concertos to depart even further from the trumpet-like patterns, still recurrent in the mid-century repertoire. After examining several pieces by Molter for the clarino, the horn, and all of the clarinet concertos, Lanning applied two criteria to establish the reasons that the concerto MSS 334, as in the case of the five other ones, was best suited to the clarinet and

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<sup>49</sup> Hoeprich, *The Clarinet*, 37.

<sup>50</sup> Rice, *The Baroque Clarinet*, 109.

<sup>51</sup> Becker, “Zur Geschichte der Klarinette,” 286–287.



not any other brass instrument. His criteria were “range and chromatics”.<sup>52</sup> He comes to the same conclusion as Becker<sup>53</sup> that the clarinet concertos, besides having a wider range, are written in a tessitura frequently exceeding  $c^3$ , which is higher than the possibilities of the clarino. Regarding chromatic alterations, Lanning additionally points out the precautious way in which Molter avoided altered notes in his clarino concertos, while the clarinet parts did not have the same restrictions. The florid melodic writing, typical of the period, benefits tremendously of the chromatic freedom given to the clarinet. Range and chromatics could be regarded as the most elementary idiomatic aspects, since they are intrinsically correlated with the evolution of the instrument during the eighteenth century.

Becker also noted the continuation of another trend: that the solo clarinet plays prominent parts in all the second movements in Molter, unlike Rathgeber’s and only one of Vivaldi’s concertos. This is an important distinction, as the trumpet frequently rests during the slow movements of pieces from the same genre that were composed in the first half of the century.

It is problematic to determine with precision what kind of instrument—the two-key or three-key version of the Baroque clarinet—Molter had at his disposal. Judging from the writing, he was careful to avoid the low  $e$  and  $b^1$ , which suggests the use of a two-key instrument. Shanley claims in his dissertation that three-key clarinets were less likely to have existed during the period. He claims that the note  $b^1$  needed to be “lipped down to pitch from the  $c^2$  above”<sup>54</sup> and it could not be fingered on the two-key clarinet. Shanley was probably unaware of the acoustic properties of the earliest Denner

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<sup>52</sup> Lanning, “The Clarinet as Intended Solo Instrument,” 2.

<sup>53</sup> Becker, “Zur Geschichte der Klarinette,” 288.

<sup>54</sup> Shanley, “The Fifth and Sixth Clarinet Concertos,” 14.

instruments—on which  $b^1$  was playable with all holes and keys open—as described by Hoeprich.<sup>55</sup> Although Becker<sup>56</sup> and Rice<sup>57</sup> support Shanley’s notion of the use of a two-key clarinet in Molter’s work, they may have not considered that the practice on historical instruments does not agree with their ideas. In his survey on chromatic alterations in the concertos by Molter, Lanning produces a chart<sup>58</sup> displaying all the chromatic alterations that occur in Molter’s clarinet concertos. He points out that  $d\sharp^2$  is present in all six of them. Example 2.16 shows some of the occurrences of  $d\sharp^2$  in the concertos. This finding alone is sufficient to put to rest any arguments in favor of a two-key instrument, since historical clarinets are not able to produce this note unless they possess a minimum of three keys. Another advantage of the third key is that it can help with intonation issues and allow greater ease in producing the highest notes. Indeed, German clarinet-makers from the period—Kenigsperger, Zencker, Scherrer, and Walch—did manufacture three-key clarinets and can credibly be associated with the works.<sup>59</sup>

The name of Johann Reusch (1717–1787) appears in many sources and it is generally accepted as the most likely performer of the concertos in their first performances. He came from Bayreuth to Durlach in 1730 and was promoted to the position of *Hofmusicus* (court musician) on April 23<sup>rd</sup> 1747.<sup>60</sup> Reusch was known in Durlach for playing the flute, oboe, and clarinet in the court orchestra. Unfortunately, it is

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<sup>55</sup> Hoeprich, “Finding a Clarinet for Vivaldi,” 60–64.

<sup>56</sup> Heinz Becker, Die Europäische Klarinette, In *MGG die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, ed. Friedrich Blume (Kassel: Bärenreiter, 1958): 1018. Quoted in Shanley, “The Fifth and Sixth Clarinet Concertos,” 14.

<sup>57</sup> Rice, *The Baroque Clarinet*, 109.

<sup>58</sup> Lanning, “The Clarinet as Intended Solo Instrument,” 8.

<sup>59</sup> Hoeprich, *The Clarinet*, 38.

<sup>60</sup> Becker, “Zur Geschichte der Klarinette,” 289.

not possible to know if he collaborated at all with Molter in the genesis of the concertos, as no evidence seems to exist. One can only assume, given the level of technical difficulty of the concertos, he was a superb musician who enabled Molter to develop a new, sophisticated, and clearly idiomatic way to compose for the clarinet.

Example a) 17

Example b) 56

Example c) 53

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**Example 2.16. Clarinet parts in Molter concertos— example a) MS 304, second movement (mm. 17–23); example b) MS 332, second movement (mm. 56–64); example c) MS 334, first movement (mm. 53–57).**

### Chapter 3: JOHANN STAMITZ

Johann Stamitz was born in 1717 in the Bohemian village of Německý Brod (now Havlíčkův Brod, Czech Republic). He probably received his first music lessons from his father and later attended the Jesuit Gymnasium, a renowned institution at the time for its musical education, from 1728 to 1734. After his graduation, Stamitz attended Prague University for a year. Although little is known about the years that followed, it seems plausible to assume he pursued a career as a virtuoso violinist until he secured employment at the Mannheim Court probably in the year 1742<sup>61</sup>. Stamitz's career in Mannheim evolved fairly rapidly: he went from first violinist to a “*Conzertmeister*” position in the court orchestra with a salary of 900 gulden between the years of 1744 and 45, to a salary of 1500 gulden as “director of instrumental music” in 1750. This term of employment was newly devised in the court at the time, but for all practical purposes it did not seem to differ from a Kapellmeister position. In fact, Stamitz was referred to as “Kapellmeister” in the payroll list of the Mannheimer Court in the years of 1751 and 1752 prior to the appearance of Ignaz Holzbauer, who was hired as the new Kapellmeister in 1753. Stamitz was responsible for the composition and performance of orchestral music and recurrent chamber music. Records show he may have also composed some sacred music for the court chapel.

One of Stamitz's primary responsibilities was to provide music for the gathering of the “Academies”. Mannheimer “Academies” could be defined as private concerts held

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<sup>61</sup> Eugene K. Wolf, *The Symphonies of Johann Stamitz: A Study in the Formation of the Classic Style with a Thematic Catalogue of the Symphonies and Orchestral Trios* (Utrecht: Bohn, Scheltema & Holkema, 1981), 14.

at least once a week throughout the entire year and in the presence of invited guests. The biggest attraction and permanent feature of the concerts was the Mannheim Court Orchestra. The orchestra would typically present two or more concertos, some vocal works (arias and ensembles), and symphonies. Symphonies were performed on a regular basis, always opening and frequently closing the concerts. Perhaps their frequent appearance in the program was due to the increasing popularity of the genre, but most definitely to showcase the reported astonishing virtuosity of the court orchestra.

In order to provide music for these occasions, not only was Stamitz asked to perform, but also to conduct and compose orchestral music. As a conductor he raised the level of Mannheim orchestral playing to the highest standard. While the orchestra reached its peak of fame only in the 1760s and 1770s, the hand that laid the foundation of high-level performance, and ultimately led the Mannheim Court Orchestra to fame as the most celebrated music ensemble in Europe of its time, was indisputably Stamitz's. He was greatly responsible early on for precision of execution, uniformity of bowing, and the fiery performance that the Mannheim ensemble continuously cultivated and for which it became well-known.

As a composer, Stamitz contributed directly to the development of the symphonic genre. His symphonies are regarded today as by far his most important compositions. Stamitz's consistent use of a four-part structure—with minuet and trio placed in the third movement and a presto or prestissimo as the grand finale—became a standard practice, subsequently carried on by Joseph Haydn and W.A. Mozart. His symphonies were equally known for the use of effective expressive devices, in particular the *crescendo*,

“almost certainly modeled on those of Nicòlo Jommeli”, as claimed by Wolf.<sup>62</sup> In addition, his abilities on all orchestral string instruments<sup>63</sup> made him a valued teacher for many of the future musical icons of that group: his sons Carl and Anton along with other Mannheim composers and violinists such as Christian Cannabich, the Toeschi brothers, Ignaz Fränzl and Wilhelm Cramer emerged as Stamitz’s most prominent students. It was indeed, as Charles Burney once described, “an army of generals, equally fit to plan a battle as to fight it”.<sup>64</sup>

At the end of summer 1754, Stamitz took a leave of his professional obligations in Mannheim and traveled to Paris, remaining there for over a year. He appeared on stage performing for the first time at the famous *Concert Spirituel* series on September 8<sup>th</sup> 1754. During this yearlong stay, a renowned Parisian patron of the arts, Alexandre-Jean-Joseph Le Riche de La Pouplinière, invited Stamitz to live at his palace and conduct his private orchestra. Pouplinière was a lawyer and a wealthy tax-farmer who was connected to the most influential Parisian poets, musicians, and other artists of his time, such as Voltaire, Marmontel, The Van Loos and La Tours, Rousseau, as well as the most prestigious musician of France in the mid century, Jean-Philippe Rameau (1683-1764), who had directed his orchestra until 1754. Stamitz had the opportunity to perform several times in Paris with great success, and the performances of his compositions were equally successful. This resulted in his signing publication agreements with several

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<sup>62</sup> Eugene K. Wolf, “Stamitz: (1) Johann Stamitz,” *Grove Music Online. Oxford Music Online*, accessed March 10, 2015, <http://www.oxfordmusiconline.com/>.

<sup>63</sup> “[...] The earliest known reference to a public performance by Stamitz occurs in an advertisement for a concert in Frankfurt on 29 June 1742, at which he was to perform on the violin, viola d’amore, cello and double bass.” (Wolf, “Stamitz: (1) Johann Stamitz,” *Grove Music Online. Oxford Music Online*, accessed March 10, 2015, <http://www.oxfordmusiconline.com/>.)

<sup>64</sup> Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*. (London, reprint New York: Broude Bros., 1969). Quoted in Wolf, *The Symphonies of Johann Stamitz*, 15.

Parisian publishers, such as M. Venier. He returned to Mannheim in the fall of 1755, where he died prematurely, only two years later, at the age of 39.

### 3.1 Instrumental Treatises and Clarinet Methods

An examination of primary sources about the clarinet can lead to an understanding of the development of idiomatic composition for the instrument during Stamitz's lifetime. Instrumental treatises, encyclopedia entries, and instructional books offer a way to grasp how composers and performers perceived the clarinet through the mid-eighteenth century. Typically, these documents describe an instrument by reviewing a practice that begun some years before. During the 1760s and 70s the most important publications that describe the clarinet refer to it as an instrument with four keys, which may well be the one used in the premiere of Stamitz's concerto.

In 1761, F.A.P. de Garsault gave a brief description of the clarinet in his encyclopedia *Notionnaire ou Mémorial Raisonné* as a two-key instrument pitched in *f*, although he also mentions there are additional pitches. He describes the sound as “gay and sonorous and of mixing well with hunting-horns in concerts.”<sup>65</sup> However, while two- and three-key clarinets were still available by the mid century, the general nature of this publication (it describes the total of forty instruments) may excuse an outdated

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<sup>65</sup> Philippe Lescat, and Jean Saint-Arroman. "Garsault (F.A.P. de) – Notionnaire ou memorial Raisonné". In *Clarinette: Méthodes Et Traités; Dictionnaires*. (Courlay, France: Editions J.M. Fuzeau, 2000), 12.

description, which constitutes an exception and does not match with other contemporary sources.

In contrast, Valentin Roeser (ca. 1735–1782) had an advantage over Garsault in his writings, as he spoke with the authority of a clarinet virtuoso. Roeser was a German composer and clarinetist who arrived in Paris around the same time as Stamitz, in 1754 or 1755. His first instructional work for the clarinet was the *Principes de Clarinette avec la Tablature des Meilleurs Maitres* (Paris, ca. 1760).<sup>66</sup> This publication reveals some aspects of clarinet playing worth considering. The booklet contains an illustration and a fingering chart of a four-key instrument in addition to six clarinet duets. The range of the clarinet in the chart goes from *e* to *a*<sup>3</sup>, therefore over three octaves, though some half steps are missing. There is not much instruction about playing techniques but instead some useful information on different types of instruments. Roeser later published a more substantial work called *Essai d'Instruction à l'usage de ceux qui composent pour la clarinette et le cor* (Paris, 1764),<sup>67</sup> a treatise on composition which explains how to write for the clarinet and hunting horn. The later treatise similarly deals with the four-key instrument. It explains at length which types of clarinets to use in every possible key, describes in detail the properties of the three different registers, and gives insights into many aspects of idiomatic writing.

The following are some examples of rules mentioned by Roeser in his *Essai*,

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<sup>66</sup> Philippe Lescat, and Jean Saint-Arroman. “Roeser (V.) – Principes de clarinette attribue à Valentin Roeser”. In *Clarinette: Méthodes Et Traités; Dictionnaires*. (Courlay, France: Editions J.M. Fuzeau, 2000), 5.

<sup>67</sup> Valentin Roeser, *Essai d'Instruction à L'usage De Ceux Qui Composent Pour La Clarinette Et La Cor*. (Genève: Minkoff Reprint, 1972), 19.



when composing for the clarinet:<sup>68</sup>

Roeser advises not to use  $b^l$  and  $c^{\#l}$  one after another, which are made for the left hand little finger only, in order to prevent the awkward finger motion.

He points out some passages that cannot be connected and describes them in these terms: “One finds also some figures or passages which cannot be executed with connected notes or slurs. Here are some of them.



**Example 3.1. Roeser, *Essai d'Instruction*, 11.**

The effect that they produce when one wants them slurred is this.”<sup>69</sup>



**Example 3.2. Roeser, *Essai d'Instruction*, 11.**

He acknowledges some slurs between the low and middle register of the clarinet are, as he claims, impossible to execute without having the  $f^l$  and  $g^l$  appearing

<sup>68</sup> Albert Rice provided a translation of Roeser’s Essay in Albert Rice, “Valentin Roeser’s Essay On the Clarinet (1764), Background and Commentary” (Master’s thesis, Claremont Graduate School, 1977), 96–115.

<sup>69</sup> Rice, “Valentin Roeser’s Essay On the Clarinet,” 115.

involuntarily in between.

The range indicated in the *Essai d'instruction* is smaller than described in his previous publication (from *f* to *f*<sup>3</sup>). Roeser leaves out the low *e*, notes above the *f*<sup>3</sup>, and other semitones because of their faulty intonation. Perhaps this is why he also recommends to “avoid great leaps and overly chromatic figures”.<sup>70</sup>

Articulation was considered quite difficult on the clarinet mainly because of the playing technique cultivated until the first decades of the nineteenth century.<sup>71</sup> In this technique, the reed is placed against the upper lip, which makes it harder for the tongue to articulate. Roeser claims: “many of the repeated sixteenth notes are not at all in use on the clarinet since the lungs must substitute for the stroke of the tongue, on account of the position of the reed, that is found under the roof of the mouth.”<sup>72</sup>

Possibly because of his concern of giving only “the most necessary rules” and fear of turning the *Essai* into something “too obscure and confusing to the reader”,<sup>73</sup> Roeser adopts an overcautious approach to dealing with the clarinet. This approach was not shared by the subsequent methods and treatises published, even though some of them were largely based on his. His preoccupation with the *b*<sup>*l*</sup> and *c*<sup>*l*</sup> played in sequence, slurred passages between low and middle registers, and cautious use of the range were

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<sup>70</sup> Rice, “Valentin Roeser's Essay on the Clarinet,” 115.

<sup>71</sup> Many illustrations of the clarinet in Germany and France confirm the opposite reed position technique. Hoeprich gives a possible reason for this approach: “Since the first clarinetists were probably already adept at playing other woodwind instruments, they likely transferred the embouchure used on their primary instruments to the clarinet. An oboist or bassoonist would naturally have played the clarinet [...] with a ‘double embouchure’; most surviving specimens show little or no wear from teeth marks” (Hoeprich, *The Clarinet*, 43).

<sup>72</sup> Rice, “Valentin Roeser's Essay on the Clarinet,” 115.

<sup>73</sup> *Ibid.*, 115.

not even mentioned in later treatises such as Francoeur Le Neveu's *Diapason Général de tous les instrument à vent* (Paris, 1772)<sup>74</sup> and Amand Vanderhagen's *Méthode nouvelle et raisonnée pour la clarinette* from 1785 (the latter written for the five-key clarinet but still sharing these very same issues). Some twenty years later, Vanderhagen gives further instruction about articulation that allowed for more agility.<sup>75</sup> Such changes might be a reaction to the popularization of the clarinet in the following decades, which led to an increase in the number of competent performers and consequently the evolution of playing techniques, attesting to the fact that it may not have only been changes in instrument design that were responsible for transformation in idiomatic writing.

Groundbreaking compositions such as Stamitz's clarinet concerto may have remained confined by the limitation of the instrument in some regards, while being more adventurous in other ways. Stamitz seems to follow, for instance, Roeser's recommendation of avoiding the use of  $b^1$  and  $c\sharp^1$  in succession, and the above-mentioned slurred notes, as these do not appear a single time in his entire clarinet concerto. However, the picture is less straight forward with regard to the avoidance of great leaps in his treatment of melodic material and range. The largest melody intervals frequently exceed an octave, and occasionally span two octaves. In addition, the range of the concerto uses the low  $e$ , which is left out by Roeser, but ends on  $f^3$ , just as recommended.

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<sup>74</sup> Philippe Lescat, and Jean Saint-Arroman. "Francoeur le neveu (L.J) – *Le Neveu's Diapason général de tous les instrument à vent*. In *Clarinete: Méthodes Et Traités; Dictionnaires*. (Courlay, France: Editions J.M. Fuzeau, 2000), 5.

<sup>75</sup> Joan Michelle Blazich, "Amand Vanderhagen's *Méthode Nouvelle Et Raisonnée Pour La Clarinette* (1785) and *Nouvelle Méthode de Clarinette* (1796): Complete Translations and Analyses of the First Classical Clarinet Treatises" (DMA diss., University of Cincinnati, 2005), 29.

About ten years after Roeser's treatise, Frédéric de Castilon<sup>76</sup> was still referring to the clarinet as a four-key instrument, described in Diderot's *Encyclopédie* (Paris, 1776–1777). His description of the clarinet seems to address performers,<sup>77</sup> unlike Roeser's, which obviously speaks to composers. The article begins describing the appearance of the instrument and its tone, which “closely resembles that of the trumpet.”<sup>78</sup> It provides relatively detailed information about playing, which is somewhat surprising for a simple encyclopedia entry. The range of the clarinet described in the article is the same as in Roeser's *Principes de clarinette*. Castilon's clarinet, however, is tuned in A and has a “corps-de-rechange”, another middle joint that allows tuning in B ♭, as well. Castilon's article in the *Encyclopédie* shows a picture and fingering chart for a four-key clarinet. At the end of the article, however, he mentions meeting a musician in Berlin who played a six-key clarinet. He is critical of the use of so many keys, a tendency in the second half of the eighteenth century, possibly because the design of tone holes and keys did not yet allow for a perfect seal.

All other publications concerning the use of the clarinet during the 1770s including the already mentioned Francoeur le Neveu's *Diapason général de tous les instrument à vent*, as well as writings by Michel Corrette (ca.1773), and Jacques-Martin Hotteterre (ca.1775) are largely based on either Roeser's or Castillon's descriptions of the instrument.<sup>79</sup> Consequently, a study of Stamitz's concerto that takes into account these two authors, especially the more detailed observations of Valentin Roeser, may help

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<sup>76</sup> Eric Halfpenny, “Castilon on the Clarinet,” *Music and Letters* 34, no.4 (1954): 336.

<sup>77</sup> Rice, “Valentin Roeser's Essay on the Clarinet,” 122.

<sup>78</sup> Halfpenny, “Castilon on the Clarinet,” 334.

<sup>79</sup> Hoeprich, *The Clarinet*, 88.

to create an accurate picture of the clarinet during the 1750s. Unlike Roeser's, Vanderhagen's treatise from 1785 was the first one dedicated to the five-key clarinet and may not reflect as truthfully the perception of the original instrument.

### 3.2 Possible clarinets for the Stamitz's concerto

The previous overview pointed out to the possibility of a first performance of Stamitz's concerto in a four-key clarinet. Although the lack of documentation makes it impossible to know precisely what type of clarinet was used, **one can** speculate based on a careful examination of the options available around 1754–1755.

The 1750s and early 1760s brought several changes in clarinet design. Perhaps most important of all was the addition of a fourth and fifth keys to the previous Baroque models, which had only two or three keys. It has been said that “the period between 1750 and 1760 constitutes a grey area”<sup>80</sup> in clarinet development, and it is in fact challenging to conclude when and who first created the innovations. Historically, there are many claims of authorship of the same key work, and they all appear more or less at the same time in different European locations. Additionally, the adoption of the new four- and five-key models—conventionally called Classical clarinets—did not necessarily mean the Baroque instruments were abandoned entirely. Indeed, the two- and three-key clarinets were certainly still in production and circulated in the hands of both professionals and

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<sup>80</sup> Hoeprich, *The Clarinet*, 63.

amateurs. Moreover, Baroque clarinets could be converted into Classical instruments by adding the additional keys. This makes scholarly work more difficult, as it prevents the precise dating of instruments.

Nonetheless, the likelihood of the first performance of Stamitz's concerto being played on a five-key instrument appears to be low, according to relevant scholars. Hoeprich says, "Clarinets with five keys were in use from the 1760s well into the nineteenth century,"<sup>81</sup> while Lawson declares there is little evidence of five-key instruments made before 1770. Thus, Stamitz's concerto (written in 1754) "may be intended for a three- or four-keyed instrument."<sup>82</sup> Only one scholar, Albert Rice, does not discard the possibility of the first performance having been played on a five-key instrument. This is based on the "frequent appearance of  $c\sharp^2$  and  $b^1$  in chromatic passages."<sup>83</sup> However,  $c\sharp^2$  appears only once in the first movement, once in the second, and a couple of times in the third movement; therefore, its frequency is relative and by itself would not prevent a performance on a three- or four-key instrument. The same goes for  $b^1$ . Considering chromatic passages, Rice probably had in mind the one represented in Example 3.3 below. However, this is the only fully chromatic passage in the entire concerto, and it appears in an Allegro Moderato, which is relatively easy to play, even on a three-key instrument. Given the fragility of Rice's argument and the chronology of the five-key clarinet's development, the possibility of a premiere of Stamitz's clarinet concerto on a five-key instrument may be discarded for the purpose of this analysis.

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<sup>81</sup>Hoeprich, *The Clarinet*, 63.

<sup>82</sup> Colin Lawson, and Ingrid Pearson, *The Early Clarinet a Practical Guide*. (Cambridge, UK: Cambridge University Press, 2000), 82.

<sup>83</sup>Albert R. Rice, *The Clarinet in the Classical Period*. (Oxford: Oxford University Press, 2003), 152.



**Example 3.3. Stamitz / Concerto for clarinet in B-flat major/ first movement mm. 41–42.**

Other notions support the idea of a first performance of the concerto on a four-key clarinet. Some clarinet makers in Paris were already creating four-key instruments and likely adding the fourth key to the old three-key models around the time of Stamitz's residency. A surviving four-key clarinet made ca. 1760 by Johann Gottfried Geist (active 1750–1775) is today part of a collection in the *Musée de la musique*<sup>84</sup> in Paris, supporting the fact that such instruments were available. As with Geist, other Parisian makers including Gilles Lot (ca. 1721-1775) and Prudent Thieriot (active 1765–1783) who established his workshop only in 1765 but was active in the city before as an apprentice, were all working in Paris and known for their three-, four-, and five-key instruments. Nonetheless, it is easily conceivable that the clarinetist allegedly involved in the first performance—as the skilled musician and soloist that he probably was—may have owned an instrument that gave him the upper hand to face the challenge of a demanding piece.<sup>85</sup> It is true that at times in history, performers who made their careers during periods of changes in design chose to stick to their old models by habit.<sup>86</sup> However, because, in this case, the innovation allowed for a positive differential in performance with very few technical adjustments, nothing could have kept a meticulous performer

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<sup>84</sup> “Musée de la Musique.” Philharmonie de Paris, accessed April 10, 2015, <http://philharmoniedeparis.fr/fr/musee-expositions/musee-de-la-musique>.

<sup>85</sup> Rice, *The Clarinet in the Classical Period*, 152.

<sup>86</sup> Although Xavier Lefèvre (1763–1829) knew Iwan Müller's largely improved *clarinette omnitonique* since 1811, he continued teaching and playing on a five-key instrument until his death in 1829.

from adopting the novelty.

### 3.2.1 Four-key clarinets

Clarinets with four keys were made in two possible manners: adding to the three-key instrument a  $g\sharp/d\sharp^2$  key for R4 or an  $f\sharp/c\sharp^2$  for L4. Historical documents and surviving instruments show that non-French models usually used the R4 key, while the French preferred the key for L4.<sup>87</sup> The lack of the R4  $g\sharp/d\sharp^2$  key in the French four-key clarinets may appear to be a problem, as this key plays a crucial role in fixing the intonation of the high register in the non-French counterparts and five-key models. However, the lack of R4  $g\sharp/d\sharp^2$  key may not have affected the intonation significantly on most instruments. Actually both keys for L4 ( $e/b^1$  and  $f\sharp/c\sharp^2$ ) could have helped equally with intonation issues in the high register, therefore the absence of the  $g\sharp/d\sharp^2$  key would not constitute an obstacle for the performance of the altissimo register in French four-key models. Indeed, the concertos by Molter, even with only three keys, already showed their effectiveness in this regard. Taking this fact into consideration, there was no real advantage or disadvantage to playing the French or the non-French version of the four-key clarinet.

If a four-key clarinet was in fact used in the premiere of the concerto, Stamitz ought to have considered some other peculiarities of the instrument. Modulations had to be carefully calculated, as one clarinet was not built to play in all keys and could not venture very far from the home key of B  $\flat$  major (the C major fingering of a B  $\flat$  clarinet). Valetin Roeser's *Principes de Clarinette* is probably the most reliable primary source

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<sup>87</sup> Rice, *The Clarinet in the Classical Period*, 13.



considering the use of the four-key clarinet. In the context of the clarinet and different keys, he stated the following: “*Il n’est pas possible de jouer dans tous les tons avec une seule clarinette. [...] Quatre clarinettes suffisent pour tous les tons possible, le plus utiles sont celles en La, Sib et Ut, et les petit en Ré; avec les quatre clarinettes, on exécute toute musique faite pour cet instrument.* [It is not possible to play in all keys with one clarinet only. (...) Four clarinets are sufficient for all possible keys. The ones that are used the most are those in A, B  $\flat$ , C, and the little one in D. With these four clarinets, we can execute all music made for this instrument].”<sup>88</sup>

Thus with this statement, Roeser seems to confirm the transposing nature of the clarinet and dismisses a type of composition that does not follow the rule above. Once too many chromatic alterations are added to a piece of music, it becomes technically more difficult for the performer, as it will require the use of many cross fingerings. Regardless of the instrument used (Baroque or Classical) in the performance of the Stamitz’s concerto, by the mid-century, all clarinets still made significant use of cross fingerings. A written passage containing too many cross fingerings can only be executed with ease if it happens at a slower pace. Consequently, fast passages can use distant tonalities more effectively if they happen in brief moments, such as in a passing key during a bridge to a new one. However, there are likewise advantages that arise from the use of cross fingerings, as they allow for changes in sound color, which act as an expressive device. In some passages of Stamitz’s concerto, such changes in sound color make up for expressivity and drama and cannot be transmitted in a performance with modern

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<sup>88</sup> This fragment was translated by myself from the original. (Lescat and Arroman, *Clarinete: Méthodes et Traités; Dictionnaires*, 5–6.)

instruments. As a consequence, the frequency of cross fingerings in certain keys causes each key to have a distinctive color on the clarinet.

In the eighteenth century, composers and theorists used to associate keys with certain moods or emotions. Christian Friedrich Daniel Schubart (1739–1791), German composer and writer, published in his *Ideen zu einer Ästhetik der Tonkunst* (written in 1784) a list of key characteristics that describe some of these associations.<sup>89</sup> Schubart associates, for instance, the key of B ♭ major to “cheerful love, clear conscience, hope, [and] aspiration for a better world,”<sup>90</sup> a highly subjective description that somehow recycles the theory of the affects, which permeated more deeply in the minds of composers from the early eighteenth century.<sup>91</sup> Composers believed that the acoustic properties of the instruments could also play a role in the association of keys to certain emotions. Joseph Riepel (1709–1782) wrote the following in *Grundregeln zur Tonordnung insgesamt* (1755): “Student: But you will admit that our D major is more merry [*lustig*] than C. Teacher: The violins are the cause of this because the open strings D, A, and E always help make the sound hearty [*wacker*].”<sup>92</sup> By analogy, it could be said that some composers from this era used modulation and the sonority of the cross fingerings of the clarinet in a conscious way to create a variety of musical expressions. Consequently, it is no surprise that in the eighteenth and nineteenth centuries composers associated a whole range of emotions and moods to each different clarinet and a variety

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<sup>89</sup> Christian Friedrich Daniel Schubart, *Ideen zu einer Ästhetik der Tonkunst* (Vienna: F. und M. Kaiser, 1806). Quoted in Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, 2nd ed. (Rochester, NY: University of Rochester Press, 2002), 116–119.

<sup>90</sup> *Ibid.*, 116.

<sup>91</sup> George J. Buelow, “Affects, theory of the” *Grove Music Online*. *Oxford Music Online*, accessed November 24, 2015, <http://www.oxfordmusiconline.com/>.

<sup>92</sup> Joseph Riepel, *Grundregeln zur Tonordnung insgesamt*, (Frankfurt and Leipzig; reprint United States: Nabu Press, 2011). Quoted in Steblin, *Key Characteristics*, 129.

of expressions to the different keys a clarinet could play.<sup>93</sup> In the case of the clarinet concerto, Stamitz might well have been aware of all the expressive potential of the clarinet's cross fingerings, as his writing certainly reveals an understanding of the issue, as will be discussed below in section 3.5.

Another important aspect of the four-key clarinet described in Roeser's essay<sup>94</sup> is the distinction made about three different clarinet registers. His considerations might perhaps also be applied to the general perception of the registers by the mid-century in the three- and five-key models, as, apart from the number of keys, they remained physically and acoustically similar. He introduced the subject by saying, "One distinguishes up to three types of sounds within the range of the clarinet,"<sup>95</sup> which implies a significant distinction among the registers, almost as different types of instruments. Roeser describes the low register, which in his Essay ranges from  $f$  to  $b \flat^1$ , as "chalumeau, because is very sweet."<sup>96</sup> The middle register, with a range from  $b^1$  to  $c\sharp^3$ , "is called clarion or clarinet, because is very sonorous and very brilliant."<sup>97</sup> In the original French version of the essay, Roeser calls the high register "aigû,"<sup>98</sup> which is translated by Rice as "shrill." Its given range goes from  $d^3$  to  $f^3$ . Roeser observed, "It is very loud, and [...] not able to play as soft in it as the preceding [registers]".<sup>99</sup> Stamitz may also have followed Roeser's suggestions concerning the use of the registers. It appears in his aim to fit the three different sonorities into the structure and character of the different

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<sup>93</sup> Hoeprich, *The Clarinet*, 136.

<sup>94</sup> Rice, "Valentin Roeser's Essay On the Clarinet," 100.

<sup>95</sup> *Ibid.*, 100.

<sup>96</sup> *Ibid.*, 100.

<sup>97</sup> *Ibid.*, 100.

<sup>98</sup> Lescat and Arroman, *Clarinette: Méthodes et Traité; Dictionnaires*, 14.

<sup>99</sup> Rice, "Valentin Roeser's Essay On the Clarinet," 100.

movements, as will be further discussed in section 3.5 of this dissertation.

### 3.3 Stamitz's compositions for the clarinet

Stamitz's relationship with the clarinet probably started during his excursion to Paris, since up until the time of his death, there were no clarinetists hired at the Mannheimer court. The first were employed only two years after his passing, in 1759.<sup>100</sup> Since Stamitz never composed for clarinets in his chamber music or in his orchestral compositions prior to the trip to Paris in 1754-1755, any presence of clarinets in Mannheim before 1759 is unlikely. However, in Pouplinière's orchestra Stamitz had at least four clarinetists to write for. Two of these musicians were hired as horn players but doubled on clarinets. The other two were hired in 1750 or 1751 while Rameau was still music director: Gaspard Procksch and Simon Flieger.<sup>101</sup>

Stamitz composed a total of five pieces featuring clarinets: Three symphonies written in four movements, a quartet written in three movements (for two clarinets in B ♭ and two horns in E ♭) and a clarinet concerto—the first for an instrument in B ♭—also in three movements. Since the clarinet concerto is the main focus of this study, it will be examined in a separate section. In order to fully appreciate Stamitz's approach to the writing for the clarinet and its idiomatic aspects, an overview of his symphonies and

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<sup>100</sup> John P. Newhill, "The Contribution of the Mannheim School to Clarinet Literature." *The Music Review* 40 (1979): 90.

<sup>101</sup> Weston, *More Clarinet Virtuosi of the Past*, 199.

quartet will hopefully give a better understanding of how he perceived the clarinet sonority.

The three symphonies Stamitz wrote that include clarinets are part of a collection published by Venier of Paris in 1758 under the subtitle “La Melodia Germanica” op.11. The title page of this publication stipulates that clarinets may be substituted for oboes, flutes or even violins in case they are not available—thus implying a preference for the clarinet. Moreover, it is known that one of these symphonies was performed at the *Concert Spirituel* on March 26<sup>th</sup> 1755 using clarinets and again the following night with the same instrumentation.<sup>102</sup> Based on this information, it is reasonable to assume that these symphonies were in fact composed this way originally. If that is the case, they are the first symphonies in music history to do so.<sup>103</sup> The optional parts for oboes and flutes were included probably to increase commercial appeal, since clarinets were a novelty in symphonic music. In this regard, Stamitz used a sort of generic writing suitable to all of the high woodwind instruments—flute, oboe, and clarinet. He applied the simplest features in idiomatic writing, namely those involving chromatic alterations—as the clarinets were slightly more limited than the oboe and flute in their ability to modulate—and their range—since oboes and flutes would not be able to reach the notes of the clarinet’s lowest register.

Nonetheless, there are some characteristics that were considered at the time to be specific to the clarinet sonority which appear to have been taken into account, for

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<sup>102</sup> Constant Pierre, *Histoire du Concert Spirituel (1725-1790)*. (Paris: Société Française de Musicologie, 2000). Quoted in Rice, *The Baroque Clarinet*, 133.

<sup>103</sup> Wolf, *The Symphonies of Johann Stamitz*, 293.

instance the ability to blend well with the horns. Each one of the op. 11 symphonies is called “*sinfonia a 8*”, i.e. a symphony written in an eight-voice texture (the usual division of the strings in four voices plus 2 pairs of winds) featuring pairs of clarinets and horns. They occasionally alternate with solos, frequently in thirds, and often play together as one layer in the texture (see Example 3.4). The beauty of the new sound combination—which matches Garsault’s observations in the *Notionnaire ou Mémorial Raisonné* (see section 3.1)—seem to have captivated the audience, motivating the Parisian writer Ancelet to exclaim with admiration: “*Les cors de chasse, plaisent encore davantage*

**Example 3.4. Johann Stamitz / Sinfonia a 8 “La Melodia Germanica no.1” op.6 / first movement, mm. 1–10**

*plaisent encore davantage, quand ils accompagnent les Clarinettes, instruments ignorés jusqu’ici en France, & qui ont sur nos coeurs & sur nos oreilles, des droits qui nous étoient inconnus. Quel emploi nos compositeurs n’en pourroient-ils par faire dans leur Musique!*” [“The horns please still more than when they accompany clarinets, instruments unknown till now in France and which have on our hearts and our ears rights which were unknown to us. Of what use they could be to our composers in their

music!’’]<sup>104</sup>

Valetin Roeser published Stamitz’s quartet for two clarinets and two horns in 1764 as part of the *Essai d’instruction*. Most scholars agree that this quartet was with all probability composed during Stamitz’s residency in Paris.<sup>105</sup> The clarinet parts are written in a very simple manner and do not constitute a challenge for the performer. Concerning the idiomatic writing, Stamitz applied the simplest parameters in composition that again did not venture beyond the observance of chromatic alterations and range.

The piece was written in E ♭ major—one of the most frequently used keys for the B ♭ clarinet repertoire in the second half of the eighteenth and early nineteenth century. As discussed previously, clarinets used during this period had three or four keys, which did not favor modulations that did not stray far from the home key of B ♭ major. The piece ranges from  $f^1$  to  $c^3$  in the first clarinet and  $a$  to  $g^2$  in the second. For this reason, range becomes in this case a more defining parameter than tonality when compared to opus 11. In contrast to the symphonies, Stamitz could have had only clarinets in mind since they are the only high woodwind voice capable of playing as low as an  $a$  (corresponding to a concert  $g$ ), as seen in the second clarinet part. Moreover, the adagio of the second movement (Example 3.5) has a quality that may imply a rudimentary idiomatic style, going a step further than the symphonies in this respect. The texture of this adagio is typical of the early Classical period with one instrument carrying the main

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<sup>104</sup> Translation provided in Robert James Macdonald, “François-Joseph Gossec and French Instrumental Music of the Second Half of the Eighteenth Century” (PhD diss., University of Michigan, 1968), 172–73. Quoted in Rice, *The Baroque Clarinet*, 133.

<sup>105</sup> Albert Rice and Colin Lawson mentioned the likelihood of the composition of this quartet in Paris in their respective published works: Rice, *The Baroque Clarinet*, 128; and Lawson and Pearson, *The Early Clarinet*, 79–80.

voice while the others play a light accompaniment. Phrases are short, conforming to a typical, Classical-period four-bar structure. The second horn plays the role of the bass, while second clarinet and first horn play secondary lines. They are frequently paired with each other, transforming the number of layers in the texture from four to three. The first clarinet plays the tune for the entire movement in the best style of a cantabile aria. To better express his intention and to display the singing quality of the instrument, Stamitz chose to use the middle register. He used it for most of the movement, only switching to the lower register at strategic points such as half and final cadences, as in mm. 2, 4, 19, and 20.

Curiously, Stamitz did not apply the singing quality of the instrument's middle register in any of the slow movements of the symphonies in opus 11, which are scored for strings alone. The use of this register **in this manner** is one of the greatest contributions to the development of the clarinet "personality", and it points to the way other composers would regard the instrument. It echoed deeply in the works of future generations in Mannheim—Carl Stamitz, Franz Tausch, and Franz Danzi, to name only a few—and it certainly inspired Mozart, Weber and Brahms to create some of the greatest music ever written.

Concerning all pieces composed for the clarinet by Stamitz, it is not possible to know in which order he may have written them. However, after examining the symphonies of *La Melodia Germanica*, the quartet, and the concerto in this order, a pattern of increasing complexity and sophistication of the idiomatic writing emerges. One does not cease to wonder how far Stamitz's compositions for the clarinet might have gone, had he lived for at least a decade longer, and what the implications for the



development of the repertoire could have been.

**Adagio**

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Horn in E $\flat$  1

Horn in E $\flat$  2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Hn. 1

Hn. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Hn. 1

Hn. 2

**Example 3.5. Johann Stamitz's Quartet for 2 clarinets and 2 horns /second movement/ published in: Roeser, Essai d'Instruction, 20-21.**

### 3.4 Stamitz and his Relationship with Performers

Since Stamitz appears not to have known the clarinet before traveling to Paris, one does not cease to wonder how he gained so much knowledge about the instrument in such a short period of time. In the history of the clarinet, there are many examples of collaborations between composers and performers that resulted in the creation of works that, like Stamitz's concerto, changed the paradigm of musical culture in relation to the clarinet. The convenience of having enough clarinetists available in Paris, and at least four of them working under his direction in the orchestra of Pouplinière, undoubtedly helped Stamitz gain an understanding of the instrument. It remains to be seen whether or not he collaborated closely with a specific musician who might have been able to provide insights and reveal the "secrets" of clarinet playing. In this regard, one specific figure emerges, the clarinetist, Kaspar Procksch (? - after 1785). Like Stamitz, Kaspar (or Gaspard, as he became known in Paris) was a Bohemian musician trying to make a living in France. His name first appeared on historical records in September of 1750 when applying for an assistant position at the Paris *Opéra* allegedly in a "state of distress."<sup>106</sup> He received a government subsidy to help in his search for a job under the condition that he had to return to Bohemia in case his pursuit was unsuccessful. Fortunately, by the end of 1750 Procksch found permanent employment at Le Riche de La Pouplinière's house orchestra, hired as principal clarinetist. Simon Flieger was hired at the same time as second clarinet, and together with Schenker and Louis (both already employed as

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<sup>106</sup> Weston, Pamela. *More Clarinet Virtuosi*, 199.

hornists) constituted the entire clarinet section in the best private orchestral ensemble in Paris. In 1753, the four of them performed together an *entr'acte* between acts 2 and 3 of Rameau's *Acanthe et Céphise* under the direction of Rameau himself, who was the musical director up until 1754.

When Pouplinière died in the year 1762, Procksch had to look for new employment, and François de Bourbon, Prince of Conti, hired him as principal clarinetist. From 1771 to 1775 he also performed at the *Opéra* as a clarinet and double bass player. During the following 8 years he made a living as both a composer and a clarinet instructor. The precise year of his death is undetermined, but he was living in Paris at least until 1785.

When Stamitz arrived in Paris Procksch was principal clarinetist in Le Riche de La Pouplinière's house orchestra. He played under Stamitz's direction (probably in the symphonies) in the *Concert Spirituel* concerts in 1755. As for the clarinet concerto, the surviving documents do not support a possible collaboration between composer and performer, nor give proof that the piece was even premiered in the French capital. However, Procksch's biography fits the profile of a high level performer who was in a position to give Stamitz good advice and also to master the new work. Certain passages of the concerto, which will be discussed in the next section, fit the instrument so well that it almost seems as though it was written by a clarinetist. The possibility of Procksch playing in the premiere of the concerto was suggested by Newhill<sup>107</sup> and shared by

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<sup>107</sup> Newhill, "The Contribution of the Mannheim School," 111.

Rice.<sup>108</sup> If in fact Procksch did perform the concerto, it seems likely he also played an important role in its genesis.

### 3.5 Analysis of Johann Stamitz's Clarinet Concerto in B ♭ major.

The rediscovery of Johann Stamitz's clarinet concerto for the B ♭ clarinet—the first one of its kind—occurred only in the twentieth century. It was announced in an article in *Music & Letters* written by the musicologists Peter Gradenwitz and G.D.H. Pidcock, and published in 1936.<sup>109</sup> Gradenwitz found a manuscript of the score in Regensburg (Germany) in the Library of Thurn and Taxis court, which had been in close relationship with the court of Mannheim during the eighteenth century. The solo part of Stamitz's Clarinet Concerto in B ♭ major suites the clarinet's idiomatic features only and no longer relies on melodic material based on the trumpet idiom. The range of the solo part is unprecedented in the concerto literature, reaching just above three octaves, from the low *e* to *f*<sup>3</sup> in the altissimo register. Most innovative is the integration of the full range of the clarinet, which encompasses the three different registers (including a more extensive use of the low register). The exploration of each registers' individual characteristics fit into the structure of the movements as had never been done before.

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<sup>108</sup> Rice, *The Clarinet in the Classical Period*, 151.

<sup>109</sup> Peter Gradenwitz and G.D.H. Pidcock. "The Beginnings of Clarinet Literature: Notes On a Clarinet Concerto by Joh. Stamitz." *Music and Letters* 17, no. 12 (April 1936): 145–50.

## First Movement

In the first movement, Stamitz presents the model of sonata form as described in Heinrich Christoph Koch's (1749-1816) *Versuch Einer Anleitung zur Composition* (Introductory Essay on Composition) from 1793.<sup>110</sup> An analysis of the concerto movement that follows Koch's model is recommended in this case since it is representative of a mid-eighteenth century approach to sonata form.<sup>111</sup> Koch<sup>112</sup> regarded sonata form as an expanded version of earlier binary forms, and he organizes the sonata-form movement into two main sections. The first section contains one period only, where the musical ideas are presented and organized in a sequence of four phrases: the first two in the tonic; the third modulating from tonic to dominant or to the relative major key; and the fourth in the new key. The second section contains two main periods: the first is harmonically unstable and modulates frequently to finally end in a dominant chord that prepares the return of the tonic. The second period brings back the tonic and its function is to parallel the first section frequently restating the same thematic material.

Composers treated sonata form differently in the context of the concerto. Koch explains: "*Das erste Allegro des Concerts enthalt drey Hauptperioden, welche der Concertspieler vortragt, und die von vier Nebenperioden eingeschlossen sind, die von dem Orchester als Ritornelle vorgetragen werden.*" ["The first allegro of the concerto contains three main periods presented by the soloist. They are enclosed in four other sub-

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<sup>110</sup> Heinrich Christoph Koch, *Versuch Einer Anleitung zur Composition* (Hannover: Siebert, 2007).

<sup>111</sup> Burkholder et al., *A History of Western Music*, 507.

<sup>112</sup> Ibid., 506–507.

periods and presented by the orchestra as orchestral ritornellos”].<sup>113</sup> The three orchestral ritornellos alternate with episodes played by the soloist, similar to the ritornello form<sup>114</sup> during the Baroque era. However, its harmonic structure has been adapted to fit the scheme of a sonata form with the soloist playing three episodes that are the equivalent of the three core periods of the sonata form. Periods are organized in key areas rather than by themes.

As for the first ritornello, Koch<sup>115</sup> has described three possible forms of harmonic motion. One of them follows the scheme: Tonic—Key of the dominant—Tonic, which was used by Stamitz in the opening orchestral ritornello (mm. 1–25) but with greater variety. In m. 1, the first motive appears as a strong, arpeggiated opening gesture in the home key followed by a delicate descending line presented primarily in the first violins. Gradenwitz noted that this kind of opening gesture was one of the hallmarks of Stamitz’s compositions.<sup>116</sup> The texture demonstrates the lightness of the Galant Style. The first motive is repeated in m. 5 followed by the response of the descending line, which is ornamented with sixteenth notes. Harmonically, the segment between mm. 6–12 function as the beginning of a bridge to the key of dominant, F major. In mm. 9–10, Stamitz uses a new motive, which will gain importance later in the first episode of the piece. Right after the cadence in F major (m. 13), however, Stamitz inserted another phrase in the parallel minor key B ♭ minor (mm. 13–18) instead of following the convention of moving back to

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<sup>113</sup> Koch, *Anleitung zur Composition*, 532.

<sup>114</sup> The ritornello form, in the first half of the eighteenth century, was a standard form applied to fast movements of the concertos and fully developed by Antonio Vivaldi. One of its most characteristic features was precisely the alternation between multiple episodes played by the soloist—occasionally of a modulatory nature—and orchestral *ripieno* sections that confirm the key in which the episodes end. (Burkholder et al., *A History of Western Music*, 416–421)

<sup>115</sup> Koch, *Anleitung zur Composition*, 532–533.

<sup>116</sup> Gradenwitz and Pidcock, “Beginnings of Clarinet Literature,” 147.

the home key. This momentarily disrupts the harmonic motion of Tonic—Key of dominant—Tonic, as identified by Koch. After the phrase in B  $\flat$  minor, Stamitz moves the harmony back to another short segment supported by a dominant-seventh chord built on F (which is the dominant of both parallel keys) to a new phrase in the tonic B  $\flat$  major (m. 23), which concludes the opening ritornello. Therefore, the harmonic scheme of the first ritornello follows the scheme: Tonic —Key of the Dominant—Parallel minor key—Return to the Tonic.

The first episode of the movement starts in m. 26. The clarinet plays the opening arpeggiated motive, first exactly as presented in the orchestral ritornello (mm. 26–27), then an ornamented version of mm. 3–4, which covers the whole range of the middle register. The accompaniment is very thin at first, with only violins I and II and, occasionally, loud statements in the low strings (as in m. 29). Mm. 35–36 are a variation of mm. 9–10. As mentioned, mm. 9–10 present a new motive characterized by a pickup note that features a leap of almost two octaves. In mm. 35–36 the motive starts on the beat instead. The first quarter notes of these bars feature the note *c* (in the chalumeau register)<sup>117</sup> playing the role of a pedal for the rest of their respective bars, followed by a response in the medium register beginning with *g*<sup>1</sup>, i.e., a twelfth above. Ascending twelfth intervals from the low to the middle registers of the clarinet is very characteristic of the instrument and possibly one the most idiomatic, since they only require the performer to move the register key. This passage highlights the first use of contrast between registers in this work.

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<sup>117</sup> All the notes indicated in the clarinet part of this analysis are in the concert pitch notation.

After the first cadence in the key area of F major (m. 38), the solo clarinet plays a new tune in the same key and complements it with a chromatic passage giving color and variety to the melodic line. A skilled clarinetist could undoubtedly master the passage with a four-key instrument, as the chromaticism does not necessarily require the aid of a fifth key. The pitches that require the use of cross fingers are  $c^1$ ,  $e^1$ , and  $f\sharp^1$  on a French model four-key instrument, and  $b^1$ ,  $e^1$ , and  $f\sharp^1$  on a non-French model. The end of the episode brings perhaps the most thrilling passage of the entire concerto, a succession of very fast thirty-second notes in mm. 44–45. For the majority of the excerpt the figure emulates a double stop passage of a string instrument through a fast alternation between notes where  $c^1$ , always played on the upbeat, is the pedal. The musical effect is very brilliant and virtuosic. At this point, a clarinetist who is not familiar with the performance practice of historical instruments would be perhaps interested to know that this excerpt, on a modern Boehm system instrument, is somewhat more challenging. If performed on Boehm clarinets, the player is required to move R1 and R3 simultaneously in order to alternate between  $e^1$  and  $c^1$ , the most difficult interval in the passage. However, the same excerpt on a historical four-key clarinet requires the performer to move only R1 for the  $e^1$  while R3 stays on the tone hole, making the passage considerably easier. Taking this into consideration, it is clear that this passage works best for the idiom of an eighteenth century instrument. Furthermore, the passage reveals a degree of intimacy with idiomatic elements that might have been beyond Stamitz's level of understanding of the clarinet. For this reason, Stamitz may have collaborated with a performer, which would have given him the tools to compose this passage so appropriately for the instrument. A scale and cadence on F major brings the first episode to an end (mm. 45–46).



The second ritornello begins with the restatement of the first and closing phrases of the initial ritornello (mm. 47–50 and mm. 54–56, respectively), but in the key of the dominant, **confirming** the key of F major.

The second section of the piece, consisting of two periods, opens with the second solo episode (also the first period of the form). The clarinet begins the first period with a solo still in F major (m. 57). Stamitz creates a general dramatic atmosphere by making the solo clarinet move through the keys of D and G minor and by making use of the clarinet registers. In the first section of the movement, the clarinet plays mostly in the middle register, **which was perceived as “sonorous and very brilliant.”**<sup>118</sup> The middle register suited a certain singing intention used previously by Stamitz in the Adagio of the quartet for horns and clarinets. In the second section however, the clarinet texture moves upwards. Pitches above  $b \flat^2$  ( $c^3$  on a B  $\flat$  clarinet) appear frequently in diatonic motion or leaps. In this regard, the writing seems reminiscent of Molter’s clarinet concertos. In the first performance of the concerto, the entire section may have sounded significantly louder, in light of the ongoing opinion of the high register at the time (see the discussion in section 3.2.1). A climax is achieved when the clarinet reaches **the high  $e \flat^3$**  (m. 73), a very heroic-sounding note on historical instruments, which is labeled as the highest note on Roeser’s Essay on the clarinet.<sup>119</sup>

The clarinet ends the second episode with a cadence in G minor. The orchestra introduces the third ritornello on m. 75. A harmonic sequence brings back the dominant key of F major. The solo clarinet does not wait for the beginning of the second period to return, and it suddenly interrupts the orchestral ritornello that is leading the transition to

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<sup>118</sup> Translated in Rice, “Valentin Roeser’s Essay On the Clarinet,” 100.

<sup>119</sup> Ibid., 100.

the next segment (beginning at m. 81). Coincidence or not, one cannot avoid noticing the resemblance to Mozart's clarinet concerto, in which the same procedure is applied in the musical structure (Example 3.6).



**Example 3.6. W.A.Mozart – Clarinet Concerto KV622 – First movement – mm. 250–254.**

The second period, starting in m. 85, may appear unusual, since the opening motive arrives on the third beat instead of the first, as in the first ritornello and episode. According to Gradenwitz, this is another characteristic of Johann Stamitz's music. It is reminiscent of "an earlier period before the bar line had come to exercise its trenchant influence on rhythm".<sup>120</sup> After a literal repetition of the opening idea, Stamitz omits the tonic version of the melodic material in F major. Instead, he presents two parallel segments that confirm the return to the key area of B ♭ major. Both are organized in eight bars: four of them are in the tonic, and the other four are part of a sequence. The first segment, from mm. 89–97, begins with the soloist executing an arpeggio that encompasses both low and medium registers of the clarinet. The registers, presented before as two opposing elements, are now definitely integrated as one unified voice. The passage continues in a smooth sounding sequence in the middle register. The second segment in B ♭ major lasts from mm. 98-106. Although thematically its melodic material does not resemble any of the ones presented in the first section of the movement, it reintroduces the idea of opposing registers as it did in m. 9 of the opening ritornello and

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<sup>120</sup> Gradenwitz and Pidcock, "Beginnings of Clarinet Literature," 148.

m. 35 in the first solo episode. Even its harmonic sequence is now permeated with the interplay of low and high voices. The fermata on m. 106 leaves room for a brief cadenza improvised by the soloist. The final ritornello (m. 107) evokes, once again, opening motives of the first orchestral ritornello and brings the movement to an end.

## Second Movement

Particularly in the second movement, the outline of the melodic contour is notable for its florid texture created by recurrent use of ornamentation. The use of such embellishments could be perhaps attributed to the impact that vocal Italian music by Jommeli, Leo, Vinci, and Galuppi had on Stamitz.<sup>121</sup> As an example, Nicòlo Jommeli applied to the arietta “*La Calandrina*” (published in 1750) the same embellished florid lines found in Stamitz’s melodies (Example 3.7). While the first movement of the clarinet concerto is written in a highly idiomatic instrumental manner, the second movement is much more vocal. This contrast between the movements can also be seen in other instrumental concertos, whose second movements are so similar—and so “vocal”—as to be almost interchangeable. The violin concerto in C major (Example 3.8) and the flute concerto in D major (Example 3.9) are perfect examples. The suspension of idiomatic elements, peculiar to each of these instruments, results in strikingly similar melodic contours, possibly reminiscent of Italian vocal music.

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<sup>121</sup> Eugene K. Wolf, “Stamitz: (1) Johann Stamitz” *Grove Music Online*. *Oxford Music Online*, accessed June 5, 2015, <http://www.oxfordmusiconline.com/>.

The image displays a musical score for a vocal and piano piece. It consists of four systems of music. Each system has a vocal line (soprano) and a piano accompaniment (piano). The lyrics are in Italian. The first system starts with a piano (p) marking. The second system has a 'can' marking. The third system has a 'p' marking. The fourth system has a 'f' marking. The lyrics are: 'E si gen - til, ha - co - si dolce il', 'can to, E ven - der - la deg -', 'glio che l'a - mo tan - to, Ma questo è il mio mes - tie - re No! fò per pia -', 'ce - rel Ven - gal Ven - gal'.

**Example 3.7. Nicòlo Jommeli – arietta “*La Calandrina*” (1750) – mm. 64–78.**

The second movement of the clarinet concerto was written in the key of E  $\flat$  major in a simple ternary form (ABA'). Throughout the movement, Stamitz once again uses the middle register of the clarinet to provide a singing quality, similar to the Adagio of the quartet for two horns and two clarinets. After the opening ritornello, a four-bar introduction played by the orchestra, the solo clarinet executes two four-bar phrases in the main key of E  $\flat$  major (mm. 5–12), followed by two others in B  $\flat$  major (mm. 13–20). The section ends with a brief coda (mm. 21–24) in the new key that is confirmed by the orchestral ritornello.

The second section begins in m. 31 in the key of C minor. In m. 32, the quarter note on the written  $b \flat^2$  in the clarinet part (concert  $a \flat^2$ ) creates an interesting harmonic

tension. When performed on historical instruments, this is increased significantly by a change in sound color produced by the necessary cross fingering. This acoustic phenomenon was not well-documented until later;<sup>122</sup> however, considering the harmonic context in which it appears, the choice of a cross fingering note in this particular passage might well have been intuited by his great sensibility and feeling for idiomatic aspects of the clarinet.



**Example 3.8. Johann Stamitz Violin Concerto in C major – second movement – mm. 12–21**

The third and last section of the movement begins in m. 38. After the repetition of the first opening phrase, the solo clarinet introduces new material, which this time does not move away from the home key E ♭ major. After a brief cadenza in m. 54, the orchestra closes the movement with a final coda. Interestingly, the melodic material (m. 55) is similar to the motive of m. 13 in the first movement; the first violins even mimic the leap of a twelfth in the solo version (m. 35, first movement), the quintessential “clarinet interval”.

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<sup>122</sup> In his clarinet method, Fröhlich describes the sonic properties of the clarinet over its entire range, note by note, making performance suggestions for each note. (Franz Joseph Fröhlich, *Systematischer Unterricht in den vorzüglichsten Orchester-Instrumenten*. (Würzburg: Franz Bauer, 1829), 95–102, accessed November 15, 2015, [https://books.google.com/books/about/Systematischer\\_Unterricht\\_zum\\_Erlernen\\_u.html?id=4AIDAAAcAAJ](https://books.google.com/books/about/Systematischer_Unterricht_zum_Erlernen_u.html?id=4AIDAAAcAAJ)).



**Example 3.9. Johann Stamitz – Flute Concerto in D major – second movement – mm. 1–12**

### Third Movement

The third movement returns to B ♭ major. The movement is written in Rondo form, although it contains elements of the ritornello and sonata forms. The opening ritornello consists of four phrases (ABCD). The first one (phrase A) is twelve bars long and is in the key of B ♭ major (mm. 1–12); the second one (phrase B) lasts for sixteen bars and leads the tonality to a final cadence in F major (mm. 13–28). These sixteen bars could be subdivided into two smaller sections, each of which could be divided again into four-bar units. The first eight bars of B move away from the home key of B ♭ towards the key of the dominant (mm. 13–20), while the second half (mm. 20–28), consolidates the new key. The next two phrases balance the first ones in a singular manner. First, they create a harmonic mirror effect, since the third phrase (phrase C, mm. 29–40) begins in F major and modulates back to a B ♭ major, while the fourth phrase (phrase D, mm. 40–56) remain in B-flat major. The structure of phrases C and D parallel phrases A and B; they last for 12 and 16 bars respectively, and they can be subdivided into smaller sections in

the same way as the first two.

The clarinet presents a modified version of phrase A in the opening phrase of its first episode (m. 57–68). For this reason, this phrase shall be labeled A'. While phrase A is full of leaps, phrase A' privileges stepwise motion. It closes in the key of B ♭ major, like the orchestral ritornello. In mm. 69–85, the next phrase of the episode, various sequences lead the harmony to F major as in mm. 13–28. The parallelism of the structure continues to repeat the model of the first orchestral statement both harmonically and metrically, as the entire first episode lasts for 28 bars (12+16).

After a two-bar intervention of all strings in unison, the clarinet resumes with a new phrase in F major (phrase E, mm. 87–103). Further, phrase E reproduces the same musical effect already explored in the first movement, in which the clarinet emulates a double stop of a string instrument. The same pitches are utilized but rearranged. An abrupt modulation to F minor occurs in phrase F (mm. 104–111) and it is, in the same way, reminiscent of the opening of the first movement (mm. 13–18), in which an interplay of parallel keys takes place. These repeated occurrences help to bring a sense of unity to the piece. The harmony shifts back to F major in phrase G (mm. 112–134) as the clarinet plays a leaping motive in its first four bars (mm. 112–115) not unlike the one found on phrase B (mm. 15 and 19). In the same phrase, mm. 116–119 repeat the same idea of the previous four measures but with some variation provided by the use of sixteenth notes. A final cadence in the key of F major closes the first episode in m. 134. Thus far in the movement, the clarinet has played mainly in its middle register. The intention of creating different voices or simulating multiple layers of polyphony using distinguished sound properties of the registers is not as immediate as in the first

movement.

Harmonically, the second orchestral ritornello reinforces the new key and brings back some of the ideas of the first ritornello transposed to F major. It begins with a repetition of the opening motive of phrase A. The repetition is not literal, since after four bars Stamitz changes directions of intervals and provides some melodic and rhythmic variation. After the twelve bars of phrase A, a sixteen-bar unity would be expected, since it happened consistently before. Instead, Stamitz expands the ritornello adding a phrase of eight more bars (mm. 146–153) —subdivide into two smaller units of four—before carrying on with the usual sixteen-bar phrase of the structure (mm. 154–169), which reproduces phrase D.

The second episode is the **most unstable** of all, harmonically speaking. After an opening statement in F major (mm. 170–186), the harmony moves rapidly through F minor, C minor and G minor before returning to B  $\flat$  major. As discussed in section 3.2, idiomatically none of these keys are suited for the clarinet at this point in history. Hence, Stamitz does not allow the music to dwell on them more than a few bars. The solo line moves rather cautiously giving the soloist time to adjust to chromatic alterations, which require the use of cross fingerings. The return of the home key (m. 213) is marked by the reappearance of phrase A'. Again, the first four measures remain identical to the first appearance of the phrase (m. 57) while the remaining eight of the twelve-bar structure show light variation. The next sixteen bars of the clarinet solo (mm. 226–241) are also presented as a variation of material from the first episode. Mm. 243–256 seem to be an independent structure. It begins with a pattern that leaps quickly in arpeggiated form through the low and middle register, somewhat reminiscent of the Vivaldi concerti (RV



556, 559 and 560). The effect of this pattern combined with the sustained pedals on the note F in the first and second violins insinuates perhaps the sonority of a bagpipe. The remaining phrases of the solo, which appeared originally in F major, continue to restate ideas from the first episode, only this time transposed to the tonic. Even the brief F minor section (Phrase F, mm. 104–111), the parallel key of the dominant, reappears transposed to B ♭ minor, paralleling the tonic. It is interesting to notice that the harmonic features of the different sections so far—the exposition of phrases in the tonic and dominant areas, tonal instability, restatement of the same music material transposed to the tonic—are indicative of sonata form. Perhaps, the natural conclusion would be to assume this movement form is a rondo-sonata. Except, despite these influences, not all the elements of the rondo-sonata form are present here in order to classify it as such. The first known rondo-sonata appeared much later in the period with Mozart's string quartet K 157 (1772-1773).<sup>123</sup> However, the influence of early binary forms, which were part of the genesis of the sonata form, are definitely manifesting in this rondo.

The passage from mm. 265–273, which corresponds to the beginning of phrase G (mm. 112–119) in the first episode, begins with a two-octave leap instead of the original one-octave. When the motive switches to sixteenth notes (restating mm. 116–119) Stamitz rescores it for the first violins rather than for the solo clarinet. The use of the chalumeau register in this excerpt suggests again polyphony and the contrast of sonorities. One can contemplate in this passage the inventive way in which the chalumeau register creates a different layer of sound directly opposed to the response in

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<sup>123</sup> Malcolm S. Cole, "Rondo" *Grove Music Online. Oxford Music Online*, accessed October 10, 2015, <http://www.oxfordmusiconline.com/>.

the middle register. Molter had enough sensibility to try—about ten years before Stamitz—an equivalent kind of effect, as exemplified in the third movement of the concerto in D MS 328 (Example 3.10). The limitations of his instrument however did not allow for the same degree of inventiveness as in Stamitz.



**Example 3.10. J.M. Molter — Clarinet Concerto in D major (MS 328) — Third movement — mm. 35–58: Solo part.**

Looking further into the future of the clarinet concerto repertoire, an analogous musical idea appears in Mozart’s clarinet concerto. Mozart was clearly able to profit from both the innovation in instrumental design of his era, and the experience of his peers. It is likely that he stood on their shoulders to find similar drawing inspiration in several passages of his concerto (Example 3.11).

After the closing phrase of the clarinet, the final orchestral ritornello restates phrases A and D bringing the piece to an end.

Clarinette  
principale  
in A

The musical score is written for a Clarinet in A. It consists of two staves of music. The first staff contains measures 171 through 175. Measure 171 starts with a quarter rest followed by a quarter note G4, then eighth notes F4, E4, D4, C4, and B3. Measure 172 has a quarter rest followed by a quarter note B3, then eighth notes A3, G3, F3, E3, and D3. Measure 173 contains a triplet of eighth notes G4, A4, and B4, followed by a quarter note A4. Measure 174 has a quarter rest followed by a quarter note G4, then eighth notes F4, E4, D4, C4, and B3. Measure 175 starts with a quarter rest followed by a quarter note B3, then eighth notes A3, G3, F3, E3, and D3. The second staff contains measures 176 through 180. Measure 176 has a quarter rest followed by a quarter note B3, then eighth notes A3, G3, F3, E3, and D3. Measure 177 contains a triplet of eighth notes G4, A4, and B4, followed by a quarter note A4. Measure 178 has a quarter rest followed by a quarter note G4, then eighth notes F4, E4, D4, C4, and B3. Measure 179 starts with a quarter rest followed by a quarter note B3, then eighth notes A3, G3, F3, E3, and D3. Measure 180 contains a trill on G4, followed by a quarter note F4, then eighth notes E4, D4, C4, and B3.

**Example 3.11. W.A. Mozart — Clarinet Concerto KV 622—Third movement—mm.  
171–180: Solo part.**

## Chapter 4: FINAL CONSIDERATIONS

The exploration of the clarinet's lower register in concerto literature was practically nonexistent until the mid-eighteenth century. The fascination with the clarinet's overblown register and its association with the sound of the trumpet caused such a lasting impression on the musical culture that it was difficult to break away from this paradigm and embrace the full range of the clarinet. This effect may not have been entirely negative, as the paradigm very well suited the clarinet's still imperfect design at the time. Indeed from very early on, clarinet-makers had to deal with faulty intonation between the low and middle registers of the instrument, a problem that would persist for many decades. Even in the twenty-first century, every clarinetist knows that balancing the intonation between the registers is a difficult task that often requires compromises.

It was likely not until the lower register's nuances were better understood that musicians would have begun to explore its potential. The earliest complete analyses of the clarinet sound came from the beginning of the nineteenth century, when Franz Joseph Fröhlich<sup>124</sup> (1780-1862) and Xavier Lefèvre<sup>125</sup> (1763-1829) each created tutorials that described in detail the whole range of the clarinet, note by note. These tutorials show that intonation issues with the low register still existed even in the early nineteenth century, when some enhancements to the clarinet had already been made. Therefore, the condition of the lower register in the early eighteenth century was probably even less refined. As a

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<sup>124</sup> Fröhlich, *Systematischer Unterricht*, 95–102.

<sup>125</sup> Xavier Lefèvre, *Méthode de Clarinette*, (Paris: Impr. Du Conservatoire de Musique, 1802), 6–7, accessed November 15, 2015, [http://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10497389\\_00026.html](http://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10497389_00026.html).

result, musicians would not yet have recognized the overlap between the clarinet and the function of the chalumeau. The chalumeau would have continued to be used until the fundamental register of the clarinet was developed enough to resemble it. At that point, musicians may have finally begun to see the two instruments as sharing a similar function. Indeed, some scholars have suggested that the realization of the full potential of the clarinet's lower register prompted the extinction of the chalumeau.<sup>126</sup> Thus it is possible that before this happened, composers did not feel the need to explore it, as the chalumeau was already expressing that voice more effectively.

In clarinet concerto literature, the first composer ever to incorporate the lower register, with a melodic sophistication somewhat similar to the chalumeau, was Johann Stamitz. As the analysis of the piece shows, Stamitz was able to comprehend the different nuances of the registers and work their respective sound qualities into the piece. All the circumstances described in Chapter 3 (i.e., types of clarinets, relationship to performers, etc.) contributed to the way in which Stamitz uses the low register—undoubtedly more effectively than other composers from earlier in the century.

While Stamitz may have pioneered the use of this new paradigm, he did not develop it to its full potential. Becker<sup>127</sup> states that Franz Xaver Pokorny (1729-1794), in his two clarinet concertos, used it to a greater extent. Pokorny arrived in 1753 in Mannheim, where he became a student of Stamitz.<sup>128</sup> Even though he might not have benefitted directly from Johann Stamitz's experience with clarinet compositions, his

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<sup>126</sup> Lawson, "The Chalumeau: Independent Voice or Poor Relation?" 354.

<sup>127</sup> Heinz Becker, "Die Europäische Klarinette", 1018. Quoted in Shanley, "The Fifth and Sixth Clarinet Concertos," 14.

<sup>128</sup> Hugo Angerer, "Pokorny [Pokorný, Pockorny], Franz [František] Xaver (Thomas)" *Grove Music Online*. Oxford Music Online, accessed November 16, 2015, <http://www.oxfordmusiconline.com/>.

continued studies with Holzbauer, Richter, and possible contact with Carl Stamitz (who wrote over ten clarinet concertos) gave Pokorny access to the strong clarinet tradition in Mannheim, inspiring the composition of his clarinet concertos written in 1765.

In 1777, Wolfgang Amadeus Mozart—in one of his trips throughout Europe—visited Mannheim and listened to clarinets playing in the court orchestra. His enthusiasm was knowingly registered in a letter to his father: “Ah, if only we too had clarinets! You cannot imagine the glorious effect of a symphony with flutes, oboes, and clarinets.”<sup>129</sup> Mozart’s direct collaboration with a virtuoso travelling performer, the clarinetist Anton Stadler, helped further develop the chalumeau register and gave the final push in the direction of a new and independent instrumental voice. Stadler’s expertise in the chalumeau register was regarded as a virtuosic feature of his playing.<sup>130</sup> His partnership with the instrument-maker Theodor Lotz eventually led to the development of the basset-clarinet—the original instrument chosen by Mozart for his concerto. It was not until 1791, the year of the composition of Mozart’s clarinet concerto, that the chalumeau’s flair for melodic invention was irreversibly transferred to the clarinet idiom in the concerto literature.

In the case of the early concertos studied in Chapter 2, the surviving scores raise other pertinent issues. This research confirmed that the Italian concertos share elements of idiomatic writing that are not present in their German counterparts (e.g., Rathgeber and Molter). Furthermore, these Italian works seem to have an important connection to the city of Rome. During the early 1720s, Vivaldi spent three carnival seasons in the city,

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<sup>129</sup> Hoeprich, *The Clarinet*, 100.

<sup>130</sup> Lawson, “The Chalumeau: Independent Voice or Poor Relation?” 354.

having three operas performed during the seasons of 1723 and 1724. Once in Rome, he met Cardinal Pietro Ottoboni. Some of Vivaldi's violin sonatas and many of his concertos are today part of the Manchester concerto partbooks, which once belonged to Ottoboni's private collection in Rome.<sup>131</sup> As pointed out in this study, the clarinet concertos by Chinzer and the anonymous composer of the double concerto in F major had the same destiny. Chinzer lived most part of his professional life in Florence. He traveled as an impresario to some other areas of Tuscany. Although there is not enough information on record to prove or disprove if he made his way to Rome, the presence of his concerto in Ottoboni's collection indicates some sort of relationship. The concertos by Vivaldi have an estimated date of composition that ranges from the late 1710s to the early 1720s, which matches up with Vivaldi's presence in Rome. Since Chinzer's concerto dates from roughly the same period and shares the same characteristics, the use of the contrast between the clarinet's registers as an idiomatic novelty could perhaps be interpreted as a distinctive Roman characteristic in the concerto literature. Meanwhile, German works by Rathgeber and Molter were cultivating a different tradition. They kept the focus on the upper registers helping its further development and growth out of the clarino patterns. The low register was virtually neglected.

In the early eighteenth century, some composers did begin to blend different national musical traditions into their work. This behavior would become more frequent in the second half of the century, contributing to the return of an international language in

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<sup>131</sup> Michael Talbot, "Vivaldi, Antonio (Lucio)," *Grove Music Online. Oxford Music Online*, accessed November 17, 2015, <http://www.oxfordmusiconline.com/>.

compositional style.<sup>132</sup> Comparatively, if one could perhaps consider the differences between idiomatic compositions of Italian and German origins in the clarinet concerto repertoire as a small piece of this phenomenon, the same behavioral pattern could be observed in Johann Stamitz's concerto. Thus, Stamitz was the one responsible for the unification of both traditions, at least in what the clarinet concerto literature concerns. As a composer straddling both the Baroque and Classical eras, his clarinet concerto confirms his profile as a visionary artist who contributed to the birth of a new era in music.

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<sup>132</sup> Colin Lawson and Robin Stowell. *The Historical Performance of Music: An Introduction*. (Cambridge, UK: Cambridge University Press, 1999.), 45.



# Appendix

## Clarinet Concerto in Bb Major

Johann Stamitz  
(1717-1757)

### I

*Allegro Moderato*

2 Corni in B  
alto ad lib.

Clarinetto  
Solo in B

Violino I

Violino II

Viola

Violoncello e  
Contrabbasso

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

7

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*f*

*fp*

*fp*

*fp*

10

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*f*

*fp*

*f*

*fp*

*f*

*fp*

*f*

13

Cor

*p*

Cl.

Vln. I

*p*

*cresc.*

Vln. II

*p*

*cresc.*

Vla.

*p*

*cresc.*

Vc/Cb

*p*

16

Cor

*p*

Cl.

Vln. I

*f*

*p*

*f*

*p*

*f*

*p*

Vln. II

*f*

*p*

*f*

*p*

*f*

*p*

Vla.

*f*

*p*

*f*

*p*

*f*

*p*

Vc/Cb

*f*

*p*

*f*

*p*

*f*

*p*

19

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p* *f* *p* *f* *f* *p* *f* *f* *f*

22

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p* *f* *p* *f* *p* *f* *p* *f* *f* *f* *f* *f*

25

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*p*

*p*

*p*

*p*

*p*

29

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*f*

*f*

*f*

*f*

*f*

32

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*f*

*f*

*f*

35

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*p*

*p*

*p*

38

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*p*

*f*

*f*

*f*

*f*

42

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*p*

45

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*f*

*f*

*f*

48

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb



51

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*f*

*p*

*f*

*p*

*f*

54

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*f*

*p*

*f*

*p*

*f*

57

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*f*

*f*

*f*

60

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*p*

*p*

*p*

63

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

65

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

67

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

67

69

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

69

72

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*p*

75

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*f*

*f*

*f*

78

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*f*

*p*

*f*

*p*

*f*

81

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*p*

*p*

*p*

84

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

87

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

90

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

90

91

92

*f* *p*

*f* *p*

93

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

93

94

95

*f* *p*

*f* *p*

*f* *p*



96

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f* *p* *f* *p* *f* *p*

99

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

102

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

103

104

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

105

108

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

108

108

108

108

108

108

112

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

112

112

112

112

112

112

## II

Adagio

Clarinetto  
Solo in B

Violino I

Violino II

Viola

Violoncello e  
Contrabbasso

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

10

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*p*

*f*

*p*

14

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

3

3

19

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

Measures 19-22. The Clarinet (Cl.) part features a melodic line with trills and triplets. Violins I and II play rhythmic patterns. Viola and Cello/Double Bass (Vc/Cb) provide a steady eighth-note accompaniment.

23

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

Measures 23-26. The Clarinet (Cl.) part features a melodic line with trills. Violins I and II play a melodic line with trills and accents. Viola and Cello/Double Bass (Vc/Cb) provide a melodic line with trills and accents. The score includes dynamic markings like *f* and *tr*.

28

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*p*

*p*

*p*

33

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*p*

*f*

*p*

*f*

*f*

*p*

*f*

39

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

43

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*p*



48

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

53

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*p*

## III

**Poco Presto**

2 Corni in B  
alto ad lib.

Clarinetto  
Solo in B

Violino I

Violino II

Viola

Violoncello e  
Contrabbasso

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

The musical score is divided into two systems. The first system (measures 1-9) includes parts for 2 Corni in B alto ad lib., Clarinetto Solo in B, Violino I, Violino II, Viola, and Violoncello e Contrabbasso. The second system (measures 10-17) includes parts for Cor, Cl., Vln. I, Vln. II, Vla., and Vc/Cb. The key signature is B-flat major (two flats). The time signature is 3/8. The tempo is Poco Presto. Dynamics include forte (f) and fortissimo (ff). The score includes various musical notations such as notes, rests, slurs, and articulation marks.

18

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

25

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*p*

*p*

*p*

33

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*f*

*f*

41

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*f*

*f*

48

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*f*

*p*

*f*

*p*

*f*

55

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*p*

*p*

64

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*f*

*p*

*f*

*p*

72

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

81

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f* *p*

*f* *p*

*f* *p*

*f* *p*

89

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*f*

*f*

*f*

96

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*p*

*p*

*p*

103

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*p*

*f*

*f*

*f*



III

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f* *p* *f* *p* *f* *p*

III

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

126

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

133

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*p*

141

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*p*

*f*

*fp*

*f*

*f*

*p*

*f*

*fp*

*f*

148

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*fp*

*f*

*p*

*f*

*f*

*fp*

*f*

*p*

*f*

*f*

*fp*

*f*

*p*

*f*

157

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*p*

*p*

*p*

164

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

172

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

172

180

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

180

*f*

*f*

*f*

*f*

188

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

196

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

204

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*f*

*f*

213

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

*p*

223

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

*p*

230

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb



238

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f* *p* *f* *p* *f* *p*

247

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f* *p* *f* *p* *f* *p*

255

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f* *p* *f* *p* *f*

263

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p* *p*

269

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

277

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

284

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

293

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

301

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*p*

301 302 303 304 305 306 307

308

Cor

Cl.

Vln. I

Vln. II

Vla.

Vc/Cb

*f*

308 309 310 311 312 313 314

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